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*Junior*

*and Activities*  
PERIODICALS

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# from the Editor's Desk

**M**AKE FRIENDS WITH BOOKS is the cordial invitation extended to children during the celebration of Book Week this year, from November 12th through November 18th.

We especially like this year's Book Week slogan. It expresses the need to promote the reading of books among children who have already made friends with radio, television, and the movies—sometimes to the exclusion of books. And it expresses the sort of thing which the good classroom teacher is trying to do throughout the entire school year.

Book Week presents a splendid opportunity to focus the attention of pupils upon books, to encourage them to read more and better books and to read them with greater enjoyment and understanding.

The wise teacher will closely correlate the observance of Book Week with various art activities. The Book Week poster might be a good starting point. This 17" x 22" full-color poster may be obtained for thirty cents from the Children's Book Council, 50 West 53rd Street, New York City, which also distributes other useful material. For each observance of Book Week there is a brand-new poster, designed by one of the best illustrators of children's books. This year's poster was designed by the distinguished author-artist, William Pène du Bois. A discussion of the poster and its accompanying slogan might very well lead to a discussion of favorite illustrators, a display of their work, and the eventual designing of Book Week posters by the children themselves. By all means encourage your pupils to make friends with these illustrators and their work. They can often learn something about the artists by referring to book jackets, to library reference material, and to *Young Wings*, published by the Junior Literary Guild. Some pupils will undoubtedly want to report their findings. All will profit from seeing the drawings of these fine artists.

You will also want to encourage your pupils to make friends with the authors of children's books. They can learn about them through the sources mentioned above.

One good way for pupils to make friends with books is through a student "salesman." The successful "salesman" is a child who gives a book report, making the book sound so attractive that many of his classmates will

want to read it. To make his "sale" he may embellish his report by reading aloud a favorite excerpt from the book and by showing some of his favorite pictures. No good salesman, of course, would destroy the suspense by giving away too much of the story's plot!

Children who are on friendly terms with books will not want to injure them. Book Week presents a suitable occasion for stressing the proper care of books; how to open a new book, how to mark one's place, the necessity for resisting the urge to write in a book which is not one's own, the desirability of clean hands, and the need to protect books from rain, snow, and the ravages of pets and young sisters and brothers. After such a discussion, the designing of book marks and book jackets would be quite appropriate.

Plays or puppet plays based upon favorite stories will make Book Week an exciting occasion. And a costume party attended by each pupil in the costume of his favor-

(Continued on page 38)



# Talking shop

## Reminder to Playschool People

Before the summer months now past become nothing but a dim memory, do write us about your playschool experiences. The June issue of JUNIOR ARTS & ACTIVITIES will be our special playschool issue, and we want it to be filled with articles, projects, and general suggestions which will be of special help and interest to teachers in playschools everywhere. Don't pack your good ideas away in mental mothballs! Do share them with your fellow playschoolers.

## About Our Authors

Our first acquaintance with Anna Dunser was not through one of her manuscripts, but through a story, submitted by her, called "The Little Surprise," which was simply written and amply illustrated by the second-grade pupils in one of the schools which Miss Dunser supervises. We published the story in February, 1949, and in March we followed it up with an article by Anna Dunser, telling how "The Little Surprise" was motivated and carried through to a successful conclusion.

Since that time Anna Dunser has written many articles for JUNIOR ARTS & ACTIVITIES, covering a variety of art and craft techniques and mediums. The counsel which she gives our readers is based upon long experience, for she has been art supervisor of the schools at Maplewood and Richmond Heights, Missouri, since 1932.

Anna Dunser must really love teaching, for she spends her sum-

mers at it. She has taught art education during summer sessions at Wichita University, Kansas; at The State College, Hayes, Kansas; the State College, Warrensburg, Missouri; and at Washington University, St. Louis.

Says Miss Dunser, "My favorite occupation, when not teaching, is painting." Her watercolors, oils, and fingerpaintings have been exhibited in the St. Louis and Missouri shows. We suspect that she also enjoys traveling, for she recently returned from a trip to Florida—a trip which brings the total of the states she has visited up to forty-five. North Dakota, South Dakota, and South Carolina are still on the agenda for future trips.

## What's New

From Marsh Stencil Machine Co., Belleville, Illinois comes news of the Felt-Point Pen, combining the features of pencil, brush, and crayon. Using fast-drying inks, which may be purchased from the same company in black and in colors, the pen marks on paper, wood, metal, glass, cellophane — any surface, hot or cold, wet or dry. The ink is fed by automatic valve control to the felt-point. The felt points, which are easily interchangeable, come in three sizes, for producing fine, medium, or broad lines. The No. 1 Personal Set, retailing at \$3.25, contains one 77 Felt-Point Pen, a one-ounce can of Black T-Ink, and two extra felt points.

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# The Magazine of Arts and Crafts Projects and Make and Do Activities

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## Junior Arts & Activities

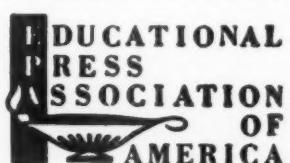
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**RIGHT:** The idea is to find the state capital before the kid on the air does or before the other fellow in front can.

**BETWEEN:** Interpreting what has been heard. Two ideas of the homestead of the heroine in the story "Snow White and Rose Red."



# RADIO

## sparks up the classroom



HAVE you ever tried to pull your child away from the radio to which he has apparently glued himself for the balance of the afternoon and evening as long as the story holds out? If you have, you may realize how vital and how exciting a medium radio is for the youngsters.

Taking full advantage of this medium, the New York Board of Education has a smoothly operating system of broadcasts piped directly and exclusively to the schools of the city. If the children will listen to the broadcast word with such avidity and love, then give them what they ought to know via the broadcast word.

Located in the Brooklyn Technical High School Building, the transmitter and radio studios furnish real working materials for those students

**RIGHT:** Their idea of a dance described on the air during the dramatization of "Snow White."

**BETWEEN:** This is the house that the bear came to one day, according to this girl. At least this is the way she sees it.



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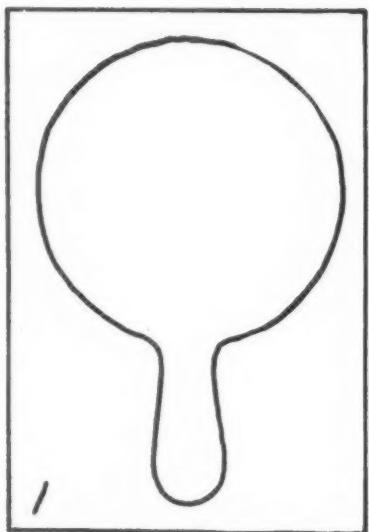
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who are interested in developing careers in radio. Here they can learn to become technicians, announcers and actors. A group made up of students from the various high schools of the city has formed the All-City Workshop which prepares and dramatizes air renditions of the classic fairy tales and other stories dear to school children's hearts. Pupils in the classrooms at the receiving end listen raptly, and then translate what they have heard with such enjoyment into more academic terms. They derive materials for all of their lessons.

The inspiration derived from the feeling that something is being sent across the ether specifically for them gets them as eager and as excited as the lady who knows that her phone is about to ring in a call from some radio quiz-master.

# Simple color mixer

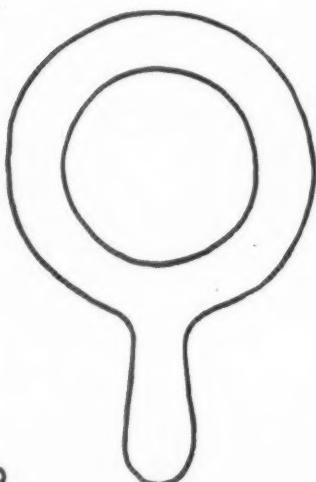
This device will show children how primary colors combine to make green, orange, and violet. By Elizabeth Larkin



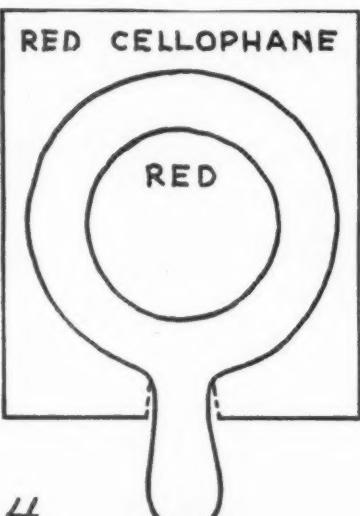
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**D**O YOU remember your last lesson in color mixing? You gave out paints, water, paper tissues, and paper. You told the children to handle things carefully, to follow directions accurately, and to clean up thoroughly. You told them to mix some yellow paint, and then to add a little blue, and they were thrilled to see that they had made green.

You let them paint a leaf, a tree, a lawn, or a green dress.

There was plenty of noise, spilled water, smeared desks, and spotted blouses, but all in a good cause, for they were learning the right way—by actual experience. Finally, the lesson was over, all equipment was put away in the closets, the floor was wiped, and the classroom was presentable again.

Then you ask, "How do you make green?" and Johnnie says, "Blue and red." You begin to think you should have been a waitress.

This simple, easy-to-make device will show children at a glance what combination of primary colors makes green or orange or violet.

The device consists of three cardboard frames with circular windows of red, blue, and yellow cellophane respectively.

## How to Make the Color-Mixer

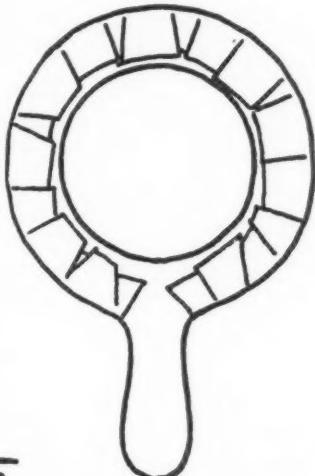
Place an ordinary hand mirror on a sheet of heavy cardboard and trace around it as in Figure 1. Then draw a circle inside the outline (Figure 2) and cut out the circle (Figure 3). Place the frame on a sheet of red cellophane, fold over the edges and

paste them down, as shown in Figures 4 and 5. For a neat job, cut another cardboard frame and cover this "wrong" side first (Figure 6). Be sure to use a double thickness of cellophane for the yellow and blue frames because these colors are not as strong as the red.

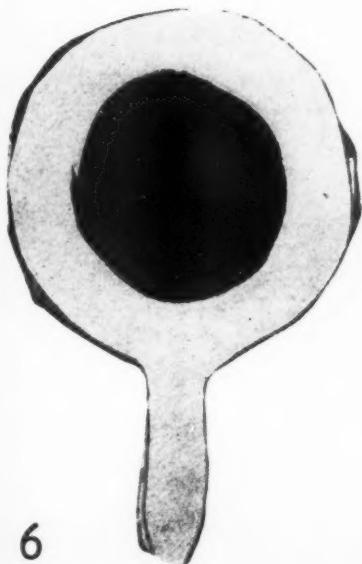
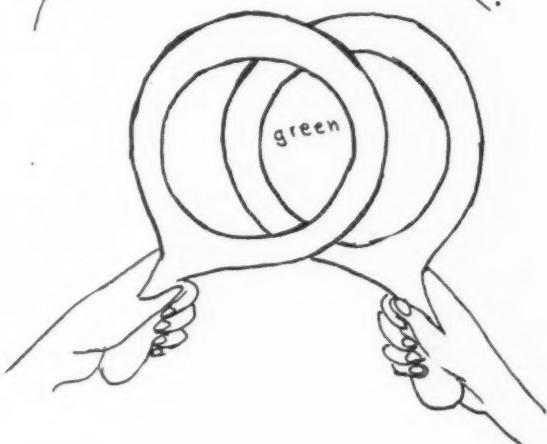
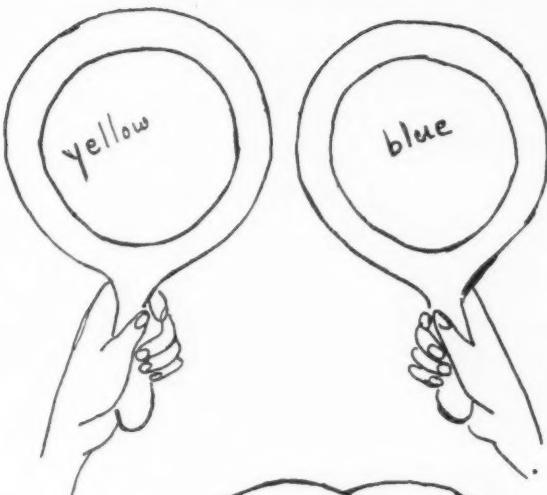
#### How to Use the Color Mixer

With the yellow frame in the left hand and the blue one in the right, walk to the window and hold up both frames for the class to look through. Then say, "See how blue and yellow make green?" Put the yellow one behind the blue so they are looking

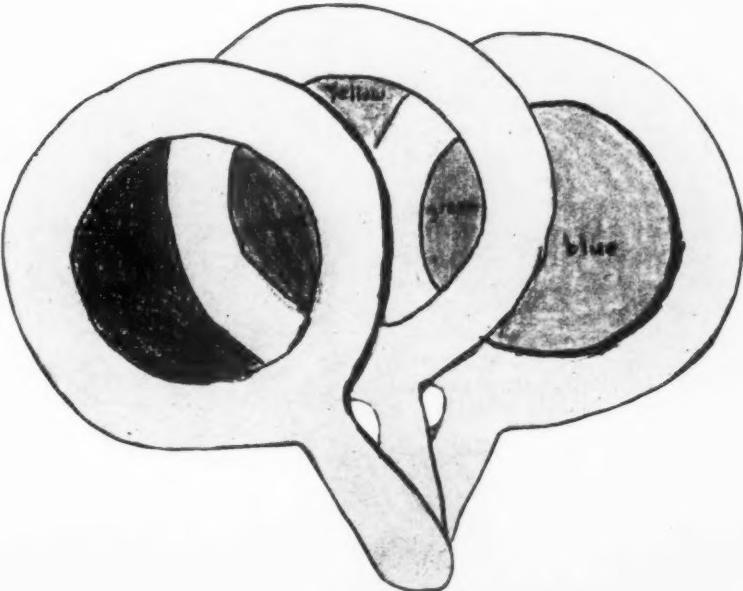
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5



6



# Lettering

The first of two articles on the history of alphabets and calligraphy

by Bert Cholef



khen - skin, in, approach  
WORD PHONOGRAM



mes - whip  
SYLLABLE PHONOGRAM



r(ro) - mouth  
LETTER PHONOGRAM

A BRIEF explanation of the history of lettering and calligraphy will lend a sense of romance to each student's efforts, and thereby aid assimilation of the subject. There are books available in most school libraries, and certainly in each public library, from which much of this information may be gained. Some are standard textbooks, such as *Ancient Times, A History of the Early World*, by James Henry Breasted, published by Ginn and Company. On pages 39 to 49, the author prepares the reader for what is to follow by explaining the elements of written communication. The author finds this important, for in a story of man's progress, his ability to record his doings—and thereby educate his successors—is a paramount feature. From our standpoint, what is interesting are the examples of pictographs and hieroglyphics of early Egyptians, and how these were later turned into hieratic ("writing of the priests") or running writing. These symbols, through alteration, became what is now our reading matter.

An example of pictograph writing that will be readily understood by a child of any age is given below. It is

a message scratched on wood by Alaskan Indians. It shows a matchstick figure with arms drooping in a gesture of uncertainty, ignorance, or emptiness. This is generally interpreted as negative or "no." The next figure shows a man with his hand to his mouth, which naturally means "eat." His other arm is pointing to

a tepee. The three combined mean "There is nothing to eat in the tepee," and were used to describe to someone a state of want or famine.

As the complexity of life increased, languages progressed, and a larger vocabulary was required to express the greater number of things and

(Continued on page 38)

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z a  
b c d e f g h i j k l m n o p q r  
s t u v w x y z 1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j  
k l m n o p q r s  
t u v w x y z



ONE of the greatest joys of teaching is to be able to note the progress made by the children under our guidance. In the primary grades this is particularly true, as most subjects are fresh and new to the younger children.

We have found that a folder in which various types of work are kept, starting from the first days in our room, gives a very concrete proof of advancement or otherwise.

We do not mean to suggest that all written work be kept, but possibly three or four various types per week. We usually start the first day with a dated sample of their writing, even if it is nothing more than their names and the date.

The children are delighted with this idea, and it serves as a wonderful stimulus for neatness, effort, and interest, as shown by the fact that they will often ask when starting a piece of work, "May we put this in our folders?"

The folders are kept in a case. We found this to be better than to allow the children to keep them at their desks. As the work to be saved is collected from time to time, we place it with the folders in stacks to be put in later.

When a sufficient amount has been saved we distribute the folders and the work. Time can be saved if all work is collected in the following way: if your room is arranged in small groups, have each group's work collected separately, then place it all in one pile; if your class sits in rows, have the last one in each row collect. Then the papers are in seating order. If this plan is always followed, a great amount of time is saved when returning them.

At the end of the term the folders

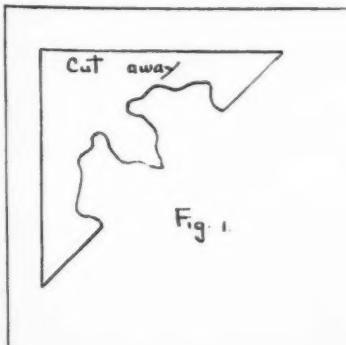


Fig. 1.

# Progress folders

Motivate neatness and show concrete proof of advancement by using these folders. By Helen Wolfe

are returned and taken home. This gives the parents an opportunity to see the amount and variety of work covered.

The folder itself can be as simple or as complicated as the age of the child permits. It should be bright and attractive, even if it is merely a folded piece of construction paper. For the younger children, this makes an adequate one. Let them color a border or

design around the edge with crayons.

For third-graders we made the following type:

Step I. Two sheets of construction paper (12" x 18"), in bright contrasting colors, were folded in the center like a book. One forms the lining.

Step II. From manila paper cut a 3" square. Fold it diagonally. From

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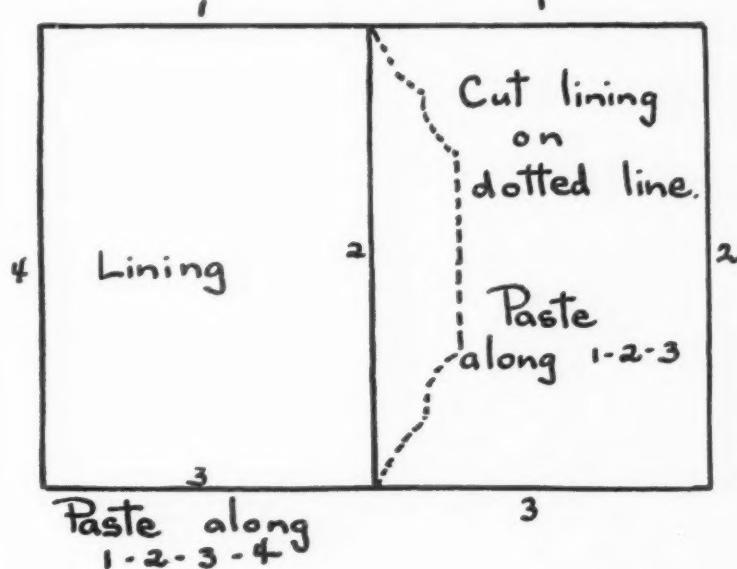


Fig. 2. Inside of folder

# Book-binding

Dawn E. Schneider  
gives instructions  
for making a variety  
of attractive  
book covers.

**S**OME form of bookbinding may be incorporated into every stage of the arts-and-crafts programs of schools or clubs. In the very youngest groups, folders of colored paper tied with gay yarns are all that should be attempted. Children at the intermediate age levels are able to make slightly more elaborate books with folded paper covers. Sew several sheets of white paper together, as illustrated. Place in a folded cover and secure with staples or stitching. Fold a piece of binding tape and paste it over the seam at the back of the cover. This tape may be cut with a decorative edge to give the book a more finished look.

For older children, more supplies will be required. Stiff cover boards, outside cover paper, inside end papers, binding tape, library paste, and heavy pressing boards or a bookbinder's press are necessities.

Each cover board should be cut to the desired size. Lay these cardboards flat on the table with a space of about one-half inch between them. (Make the space larger if more sheets are to be included in the book.) Cut a piece of bookbinder's tape one and one-half inches longer than the cover boards. Glue the tape to the boards evenly, as illustrated. Smooth down well. Now turn the cardboards over. Cut a piece of tape the same size as the cardboards and paste over the center space, folding the ends of the outside backing tape over and pasting to make an even edge. Once more reverse the cardboard and cut two pieces of cover paper one inch larger in length and width than the cardboards. Spread a thin layer of paste both on the cardboards and on the cover papers. Lay the paper on the cardboards, flush with the binding tape and extending out one-half inch from all edges. Smooth out all wrinkles carefully and reverse the cardboards. Miter the corners. That is, cut the corners of the cover papers so that they join at an angle without running over, as illustrated, and paste down the edges to the inside of the cover. Now cut end papers to the exact size required to cover these lapped-over edges, and paste flush to the inside binding tape. Press under heavy weights for at least twenty-four hours. This makes a simple cover for loose sheets held in place with rings or brads. Colored celluloid rings such

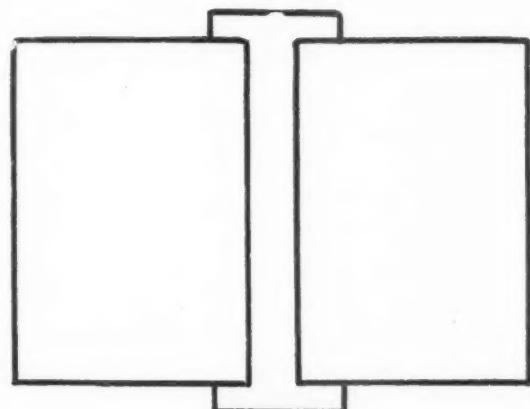
as those used to mark the legs of chickens are very effective, yet inexpensive.

Sheets may also be secured within the covers by another method. Sew together several pages of inside paper into a group as illustrated. Several such groups may then be sewn together, using a long bookbinder's needle. Prepare your covers as previously described, omitting the end papers for the present. Lay your group of sewn sheets between the covers and paste the front and back sheets to the covers where the end papers would ordinarily go. Then paste the end covers over these pasted white sheets.

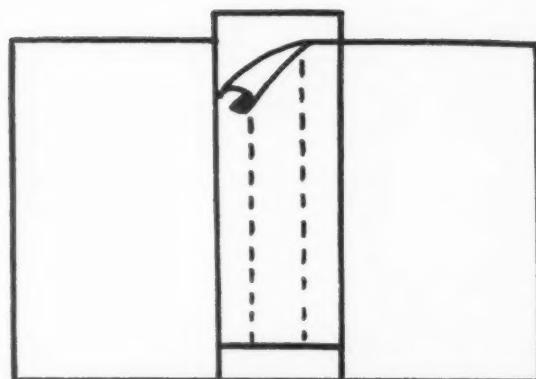
Large envelopes may be made and pasted to the inside of each cover to form a correspondence portfolio. Or an envelope may be pasted on one side, and a slit cut on the other in which to insert the backing cardboard of a writing tablet. A smaller envelope for stamps and a roll container for a pencil are also interesting additions.

Many types of paper may be used for ornamental covers. Commercial styles are infinite in their variety. However, the ones which are decorated by the student are often quite effective. Several methods for decorating papers are included here. (1) Make a thick starch mixture by boiling together four level tablespoonsful of starch and one pint of water. Add powdered tempera and mix thoroughly. After it has cooled, spread this mixture on the paper to be decorated and make designs on it with your fingers, or with combs cut from cardboard, or with wads of paper. In fact, experimentation will show that almost anything may be employed as a means of producing effective over-all finishes. One striking combination uses gold paper as the base, giving it a decorative overcoat of green finger paint. (2) Crumple up heavy wrapping paper. Open, and moisten it thoroughly. Then drop various colors onto its surface from your water-color box and allow the paper to dry. Press, and it is ready for use. (3) You can get a marble effect with this method. Fill a large flat pan full of clear water. Drop small quantities of thinned oil paints on its surface in the colors you prefer. Swirl the water gently until the colors blend. Lay the

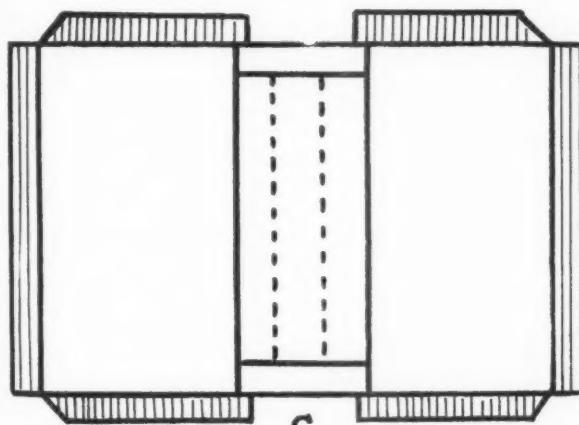
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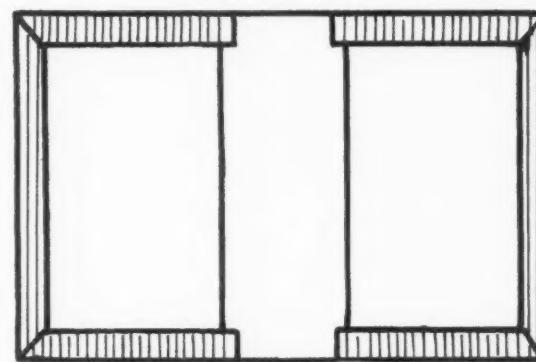
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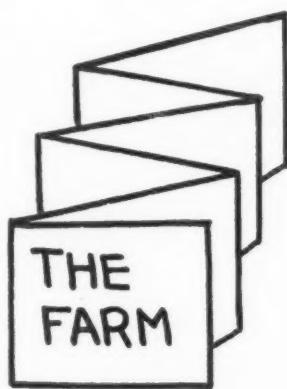
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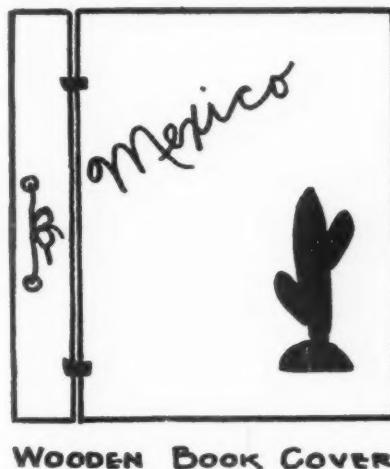
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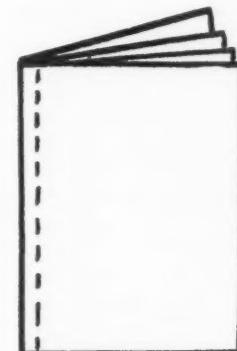
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ACCORDION BOOK



WOODEN BOOK COVER



SEWN PAGES

# Charcoal techniques

In response to  
requests that we  
publish an article  
on charcoal drawing,  
Anna Dunser has  
written this one.

A VARIETY of mediums adds interest to a school's art program. Charcoal can be used by children at the elementary level as well as by senior high school students.

A child first becomes interested by the unusual appearance of charcoal. It is easily recognized as a burnt stick, either a splinter of a larger piece or a small round twig, often with a knotty surface.

Many children have tried writing or drawing with a charred piece of wood from a fireplace or campfire. The stick may be used as a pencil, each distinct stroke on the paper giving texture to the surface represented. The charcoal will mark on any ordinary drawing paper, but works best on paper with a decided "tooth" that will hold the charcoal dust. There is charcoal paper prepared especially for such use.

Heavy gray bogus paper takes charcoal well and is excellent for planning designs or pictures to be developed later on some other paper or in some other medium. It is good for quick sketching and is cheap enough that one need not hesitate to make many five-minute sketches.

The charcoal stick will do things that a pencil cannot do. The strokes can be rubbed to make a smooth, continuous mass of color that shows no strokes. Artists use stumps which are made for the purpose, but a small strip of tightly rolled paper works well for smoothing the charcoal strokes. Many people prefer to use their fingers for this purpose. The beginner will be surprised to find that the fingers pick up the color and leave the paper white or nearly white, but this happens only at the first attempts. When the fingers are sufficiently blackened they blend the charcoal strokes nicely.

Charcoal has another advantage over the pencil: it is easily erased. This is the quality that makes it very desirable for sketches and first plans. The kneaded eraser is made for picking up the charcoal and leaving the paper clean. When the kneaded eraser gets a black surface from picking up charcoal, it can be kneaded to present a new surface, but the ordinary eraser would not be usable after a short bout with the charcoal.

It must be added that even the kneaded eraser can spoil the surface of good charcoal paper with repeated rubbing.

The artist, young or old, should use the eraser sparingly in the process of developing the picture. It should be used to clean up, to make small changes, and to pick out white-spots in final work on the composition.

The eraser suggests a third way of using charcoal. The surface of the paper may be covered with charcoal, making a gray surface which may have any value from darkest gray to faint, light gray — or the charcoal may be put on in such a way as to produce a variety of grays on one surface. The picture or design can be made on this gray surface by lifting out light lines and shapes with the kneaded eraser. Of course, darker parts can be put in with more charcoal.

A finished charcoal composition is easily ruined because the color rubs off so easily—as one artist found when the housemaid dusted a picture she had left on the easel.

If the charcoal is used for temporary plans and quick sketches, it may need no protection, but if the composition is such that it may be exhibited, cover the surface. A sheet of paper placed over the charcoal drawing and fastened securely at the top or side will protect the picture.

If the charcoal compositions are to be preserved or exhibited, it is best to spray them with a Fixative (a commercial mixture of alcohol and shellac) as soon as they are finished. The work can then be handled as roughly as a water color. You may prefer to brush the Fixative on the back of the paper, in the absence of a sprayer, letting it soak through to pick up the particles of charcoal.

A charcoal composition which has been well fixed can be painted with water colors. There should be no effort to cover up the charcoal because it serves to establish the light, shadow and depth of the picture.

The charcoal technique is much like that of colored chalk, but the charcoal serves a definite purpose in making the child conscious of light

(Continued on page 42)

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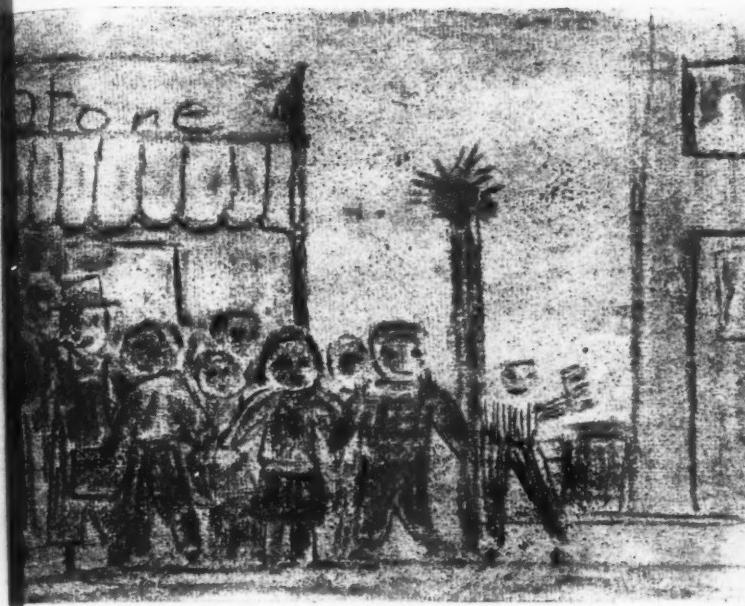
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IVITIES



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# Interesting lessons

If you should ever run out of ideas  
for art lessons, just refer to  
this article by Dawn E. Schneider.

ANY art curriculum must have a certain number of more-or-less required lessons in order that the students may receive training in all the various phases of art education. These lessons must be varied and interesting, else the art classes become dull—an unforgivable occurrence. Therefore, it behooves the alert teacher to show originality and versatility in the manner in which she sustains the interest of the class in each new project.

This article presents some lessons which have been found sure-fire interest-catchers. Many of them may be used in several grades with slight variations. All have a distinct educational value.

## Egyptian Tomb Pictures

There is something very fascinating in the study of ancient Egyptian hieroglyphs. Children should become familiar with the peculiar style of the Egyptians—the side-view figures and faces with the front-view eye, which always appear. The typical colors of red-violet, red-orange, black, yellow, blue-green, sienna, and many others are clearly shown in numerous good prints to be found in reference volumes.

After the children have learned to identify the essential characteristics of the Egyptian style, they find it of interest to create some tomb paintings of their own, using crayons in the appropriate colors. Using 12" x 15" manila paper, draw an inch border all around the edge. Divide this border into even rectangular sections, and in each section inscribe a hieroglyph copied from some of the plates which have been shown to the class. In the center of the sheet draw

a large human figure, either original or copied from one of the plates. A few scattered hieroglyphs may be used to break up an uninteresting space, if desired. Color with appropriate colors.

## Castles

Castles in any way, shape, or manner never fail to intrigue art classes. There are many methods of presenting a lesson on castles. Try 12" x 18" chalk drawings, stressing shading to make the towers appear round. Decorative skies might be an added feature of this lesson.

Castles drawn on fabric make interesting wall hangings. If you use crayon, put your colors on heavily. Then lay the fabric face down on a newspaper, cover with a moist cloth, and press with a hot iron to set the colors.

The use of Payons is also recommended for the making of wall hangings. Lay damp paper towels on a drawing board, over which is stretched the fabric on which the wall hanging is to be made. A light pencil outline of the castle will have been previously drawn on the material. Draw, and color as you go, with Payons, blending and shading in the same process. The damp towels will make the colors blend as in water color. This type of wall hanging is not washable, so it is a good idea to be very careful while making it.

Three-dimensional castles may be made in many ways of a variety of materials. Try using all sizes of corrugated boxes, mailing tubes, and oatmeal boxes taped together and given a coat of papier-mâché. Modeled castles of clay may be made for floor or sand table units. Small specimens

may be carved out of soap or plaster-of-paris blocks. You will find that the possibilities are limitless.

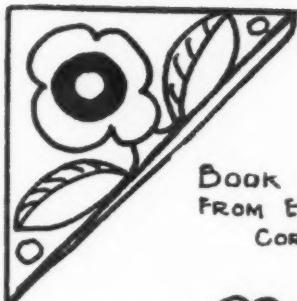
## Fairy Houses

A good exercise involving flights of pure fancy is that of designing fairy houses. Tell the class that they are to design such a house as might be the abode of a pixie, a tiny fairy, or elf. They may use flowers, toadstools, acorns, or any other object they please. You will be surprised at the will with which the class tackles this problem and at the lovely, whimsical results.

## Group Nature Drawings

Lower grades enjoy making group pictures. In the fall each student can make one maple leaf, first preparing the paper in the following manner: put a clear wash over the entire surface, then drop on water colors in the hues found in a fall leaf. Turn your paper around a bit to insure proper blending of colors. When this is dry, draw the leaf on the back, first drawing in the basic veins as a guide. Cut these leaves out. On a very large sheet of black paper draw a branch with many smaller branches. Then paste the individual leaves in place on this branch, keeping the smaller leaves at the branch tips and striving for a natural effect.

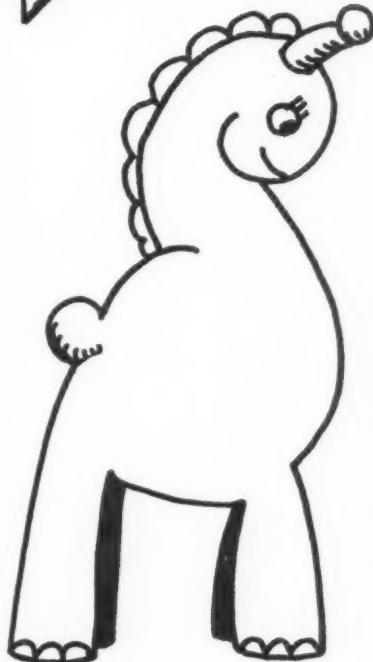
Lovely flower pictures may be made in the same way. On a large sheet of black paper paste a cut paper bowl or vase, leaving the top line free of paste. Paste individual sunflowers, asters, or other fall flowers in place to make a pleasing arrangement. Or, if you prefer borders across the top of the blackboard, try using spring tulips which the children have made



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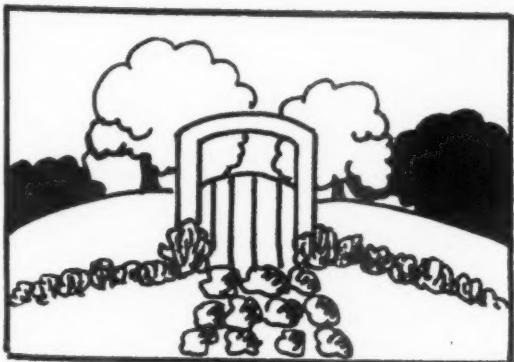
ABSTRACT  
ANIMALS



HUMANIZED OBJECTS



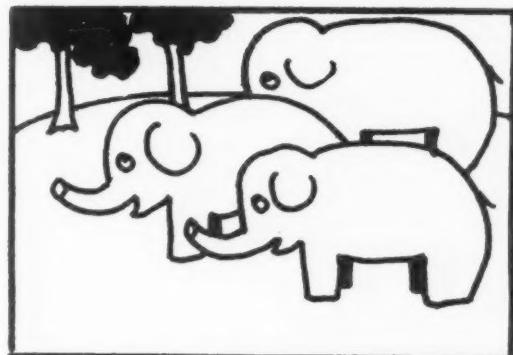
HUMANIZED  
ANIMALS



GARDEN PLANS

with their water colors. Geraniums make lovely winter borders. Prepare your border to look like a series of window boxes. Even beginners in

watercolor work can make realistic geraniums simply by filling their brushes first with water, then with red paint, and dabbing it on the



MULTIPLE ANIMALS

paper to resemble clusters of flowers. An occasional dip in blue and purple will give the illusion of shadows among the clusters. In like fashion,

the ragged-edged, circular leaves may be made by dipping the full brush in green and yellow and adding blue to the shady side of each leaf. Cut out and arrange in the window boxes.

### Goblins

By all means draw goblins. In the lower grades, begin by drawing a circle for the body and another for the head. To this, add funny little features, tail-coats, bow ties, caps, active arms and legs. Show the youngsters how their goblins can be made to run or walk or even stand on their heads. If desired, these goblins may be cut out and made to march in a goblin parade along the top of the blackboard.

Another variation is to make free-hand black silhouettes using brush and water color on brilliant paper.

Upper grades may make more elaborate illustration-compositions depicting Halloween topics of their own choosing.

### Scratch Figures

A one-day lesson which is a sure-fire cure for spring fever is the creation of all sorts of scratch figures, similar to that illustrated. Older children like to create their own, while tiny artists prefer to have the lesson taught in rote form. It is not a project to be used often in the year, yet it does serve to add a touch of variety to a curriculum which may have become a trifle on the routine side.

### Butterfly Pictures

In connection with your work in nature study, learn about some of the more common species of butterflies to be found in your community. Then draw a very large butterfly on 9" x 12" paper, being careful to place all markings accurately, and match the colors as well as possible. When finished, fill in empty spaces with flower heads of appropriate sizes.

### Window Transparencies

Prepare a piece of fairly thin paper so that it is the same size as the window pane for which it is intended (if you plan to insert it inside the frame) or large enough to tack on the frame itself if that seems preferable. Use any topic suitable for the room or season. Draw in your design very simply, eliminating all unneces-

sary details or aimless lines. Try for large areas of color. Outline heavily with a crayon or lettering pen. Fill in all spaces with brilliant water colors. If the design is to be used where the light is not too brilliant, as in a room with a northern exposure, color both sides of your paper. When completed, lay the design on a newspaper face down and rub gently with a soft cloth dipped in a mixture of equal parts of turpentine and linseed oil. When the paper is thoroughly soaked, light will stream through it as through parchment.

One particularly pleasing treatment of this type of project uses trees as the basic motif. Simple hills and cloud effects break up the background. Outline well with black, and fill the spaces only in the white and green.

### Bookmarks

A short project in construction work which involves the use of a design made to fit a specific shape is always a help in fixing the design principles which have been taught previously. Try cutting the corners from envelopes to use as bookmarks or blotter corners. Decorate them with crayon designs, and give a finishing coat of shellac. If you prefer, the design may be outlined in India ink and filled in with water colors.

### Multiple Animals

This has proved itself to be a most interesting lesson for many classes. The procedure is simple, and the results give the appearance of great intricacy and sophistication.

First draw a simple animal, preferably a side view. When this is completed, cut it out. Using a 12" x 15" sheet of good, white drawing paper, lay the animal pattern at some point near the center of the page and trace around it lightly. Now, touching this figure at some place, draw another animal, either behind or in front of the first, using the same pattern. Moving the figure around to get interesting arrangements, trace it several times, the number to be determined by the size of your model and the appearance of the paper. Outline each animal and add details with a lettering pen. Now, put in simple backgrounds—a series of hills, a level skyline and two or three trees, or a fence and a pond. Use these details

to break up large, awkward spaces. Then, using texture treatments previously learned, put in clumps of grass, sky effects, leaves on the trees, etc. Plan to balance black and white evenly, as though they were on a seesaw. Sometimes an entirely black sky will be effective.

When you have put in all the black you wish, use a small brush and gray poster paint to draw a line of gray, perhaps one-fourth inch wide, along the inside of each animal. If other areas in the picture seem to require a bit of gray, they too may be treated in the same manner.

### Abstract Animals

Suggest to your pupils that they draw a purely abstract animal, unlike any that they have ever seen or ever expect to see. Let them use any medium that they wish. Place the animals in an equally abstract background, and you have a lesson which brings smiles to the faces of your class and interesting drawings to your desk. It might be added here that chalk, used on very large paper, is one of the better mediums for such a lesson.

### Humanized Animals

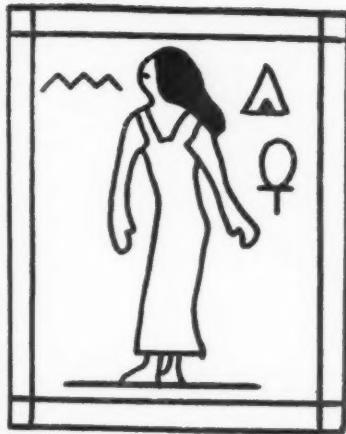
We have never seen a class that did not like to endow animals with human characteristics. Therefore, assign them a lesson in which they can do just this. Perhaps it is the Easter season: tell them to dress up a rabbit or barnyard fowl in his new Easter costume. Or suggest that they illustrate "The Animal Ball" or a scene from "Animal Town." Your own ready wit will suggest to you many variations of this delightful subject.

### Animated Objects

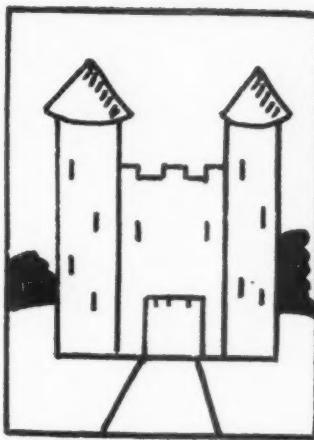
Along the same vein as the previously suggested project is that of giving human characteristics to inanimate objects. Perhaps you would like to suggest "The Wedding of the Broom and the Dust Pan," "The Ball of the Flowers," "The Dance of the Leaves," "Night in a Toy Shop," "The Clock-Maker's Dream," or many other subjects. The children themselves will soon suggest all necessary topics.

### Peasant Figures

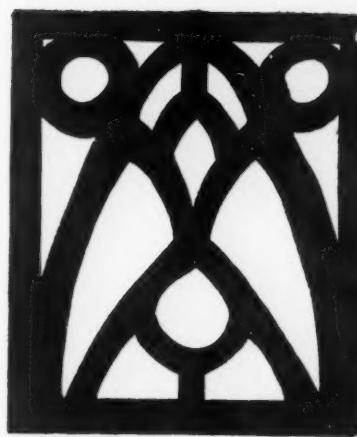
Figure-drawing takes on new glamor if you turn it into a study of



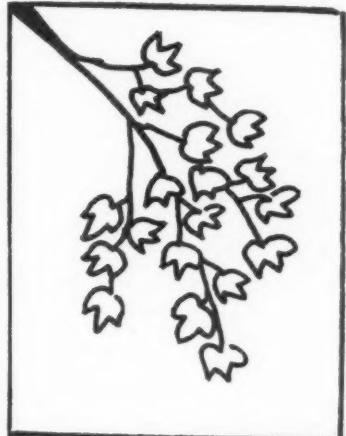
EGYPTIAN TOMB PICTURE



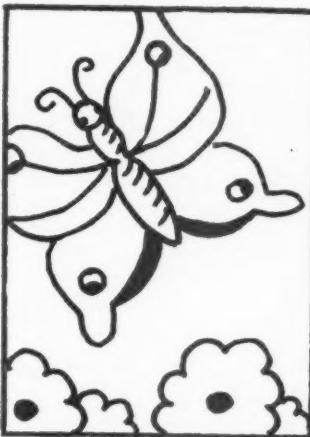
CASTLE PICTURE



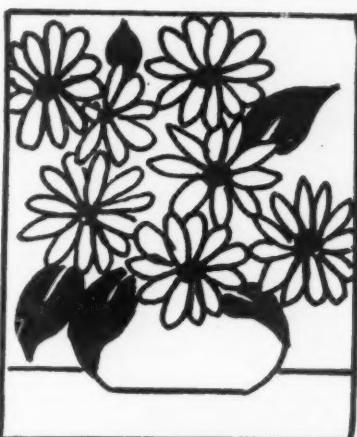
STAINED GLASS WINDOW



GROUP PICTURE



BUTTERFLY PICTURE



GROUP PICTURE



FREEHAND CUTTING



SCRATCH DRAWING



FAIRY HOUSE

peasant costumes. Before beginning this lesson it is imperative that you secure a large number of color plates

showing interesting costumes of many nations. Then let each child draw a good figure, clothing it in the cos-

tume most interesting to him. There are many ways of using these figures.  
*(Continued on page 42)*

# Don't let them get bored

Jessie Todd tells how  
to keep your pupils'  
interest.

**W**HY do most children have more interest in playing the piano or violin when they have teachers? Why do most children have more interest in painting and drawing in the school than they do in the home?

Is this the answer: The teacher of piano, violin, painting and drawing sees that the child makes progress?

Many children, when left to themselves, repeat what they already know and then become bored.

This very thing is happening in many schools today. The policy in these schools, especially in drawing, is to let the children keep on scribbling from year to year, with no suggestions, criticism, or evaluation. Drawing soon becomes very uninteresting.

Drawing is an art comparable to piano playing, violin playing, dancing, and figure-skating. It takes practice. The practice must be careful. When the child learns how to do one thing well, he wants to do something harder and better.

When children are encouraged by their parents and teachers to draw at home and at school, they make progress. They are praised for their efforts and their achievement. The wise parent and teacher doesn't let the child reach the bored stage. Before this happens, she makes a suggestion. The suggestion may take the form of a new material presented to the child, or paper of a different size or color. It means adventure to try out something new in a different medium, size, or color.

Figure 1 shows Mary, age 8, grade 3. She likes to draw horses. She drew many sketches with pencil and light crayon strokes. The teacher asked her if she'd like to try a new technique. She was very eager to do it. She drew a horse with a pencil and cut out several from this pattern. These she placed under a large sheet of newsprint, then rubbed over them with a dark crayon. Then she added accents with tempera paint. It became so fascinating that she made many large designs. They were hung in the hall. Mary has had many exhibits of her own.

Figure 2 shows a series of black, free-brush sketches by Mary. Using only black paint was another new, stimulating experience. These six

sketches were made in half an hour.

On another day, she painted very delicate, charming compositions of yellow horses near white fences, with pale-blue sky behind them, and of girls with light pink dresses and boys with light blue overalls near very light brown and gray horses. She painted them very slowly and carefully, making interesting designs on the clothes, little flowers in the grass, and tiny clouds in the sky.

Mary's favorite subject is horses, but she is not one-sided as are some horse-drawers. She draws people, too. She works with different materials. She always co-operates when her class needs her help on a social-studies project. The wise teacher and wise parents have kept Mary from feeling that she must always do exactly what she wishes. She enjoys leaving the horse-drawing to help draw an old-fashioned train needed for a play.

In Figure 3 (see cover picture), Nancy, age 9, grade 4, is painting a horse. She, too, is enthusiastic about horses. In Figure 4 she stands proudly by her hall exhibit. Each of these horses is painted on a tag-board  $22\frac{1}{2}$  by  $23\frac{1}{2}$  inches in size. Nancy's family owns farms and horses. Her pictures show the beautiful, well-kept, white-painted fences one sees on many prosperous Illinois farms.

The teacher encourages Nancy to put a person in a horse picture occasionally. The teacher has known children who said, "I can't draw people. I can only draw horses." She has known other children who could draw people and horses, and they always seemed to have more fun drawing as they grew older. Nancy co-operates on all projects in her home room. She does not restrict herself to drawing only horses. (Illustration 5.)

The four illustrations in this article tell several stories.

Mary and Nancy each have styles of their own. These styles have been developed by making many pictures.

If the policy of the school is to limit each child to one picture in a hall exhibit, there is little encouragement for the child with extra enthusiasm and ability.

Someone may ask, "Have you more children with exhibits of their own?" The answer is yes.

In Mary's class, two boys have ex-

(Continued on page 38)

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NOVEMBER 1950



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# Book shelf

## Book Club Selections

For boys and girls, 6, 7 and 8 years of age:

LANCE AND COWBOY BILLY. By Jack Holt and Carolyn Coggins. *Whiteseay House.*

For boys and girls 9, 10, and 11 years of age:

BARNEY HITS THE TRAIL. By Sara and Fred Machetanz. *Charles Scribner's Sons.*

For older girls, 12 to 16 years of age:

FRONT PAGE FOR JENNIFER. By Jane S. McIlvaine. *Macrae Smith Company.*

For older boys, 12 to 16 years of age:

SHORTSTOP SHADOW. By Howard M. Brier. *Random House, Inc.*

## Arts and Crafts

CERAMICS AND POTTERYMAKING FOR EVERYONE. By Carol Janeway. With drawings by the author. New York: Tudor Publishing Company. 126pp. \$1.00 (paper); \$3.00 (cloth).

Carol Janeway's book serves a useful purpose in dispelling the idea that expensive equipment and extraordinary artistic talents are necessary for the amateur who wants to take up ceramics as a hobby.

The author discusses clay, molds, decoration, underglaze, glaze, kilns and firing, overglaze, mending and salvaging, and assembly and framing. Also included are a glossary.

an index, a chapter about sources of supply, and a chapter of general advice.

This is not intended as a textbook or exhaustive treatise on ceramics. For those who are inspired by this work to delve more deeply into the subject, the author has appended a bibliography of books, pamphlets, catalogues, and trade magazines.

With no formal training either in art or ceramics, Carol Janeway has evolved methods and techniques of work in both mediums that have won her an international reputation. Many of her creations may be seen in the permanent collection of the Museum of Modern Art.

PRACTICAL PAPERCRAFT. By Simon Palestrant. New York: Homecrafts, 128pp. \$2.50. (Distributed by Crown Publishers.)

This book treats the craft by approaching it through the nature of materials. It gives all the possibilities and limitations, then conceives many interesting projects which permit the reader to work intelligently and successfully with it. There are chapters about things to do with paper pulp, tissue and crepe, newsprint, writing stock, pressed and cardboard, corrugated board, and special forms and overlays such as papier-mâché.

Additional chapters deal with special problems of the paper craftsman, such as decoration. In this, paper

batik, block printing, watercolor floats, fingerpainting, cutout appliques, decals, stencil, and painting are discussed and illustrated. Special divisions such as paper toys, paper carving and sculpture, bookbinding, lampshade making, decorating, and other crafts are included. Abundant projects accompany each division. The book is illustrated with over 400 photographs and drawings.

Simon Palestrant's background and experience as author, scholar, craftsman, artist, and teacher have combined to make this a practical and creative book.

MODERN BOOK ENDS. By R. B. Newhauser. Milwaukee: The Bruce Publishing Company. 99pp. \$2.25.

Designs are here given for twenty-four book ends which will fit into any home. The author has endeavored to take this household article and bring it into tune with the trend in interior decoration at the present time.

The book ends can be made of wood—mahogany, walnut, maple or any other hardwood—with a small amount of metal trim. A different suggestion for decoration is presented in each plate. Accompanying each plate are text and small drawings describing the various steps in making the book ends, as well as an illustration of the finished product.

A chapter has been added on wood finishing, giving instructions on surface preparation and a description of the various finishes—wax, shellac, enamel, stain, lacquer, and varnish—and how to apply them.

All of the book ends are made of easily obtainable material, require a minimum of equipment, and are within the capability of the average upper-grade and high-school student or the amateur craft worker.

R. B. Newhauser is instructor of industrial arts at Shorewood High School, Shorewood, Wisconsin.

## Juvenile Reading

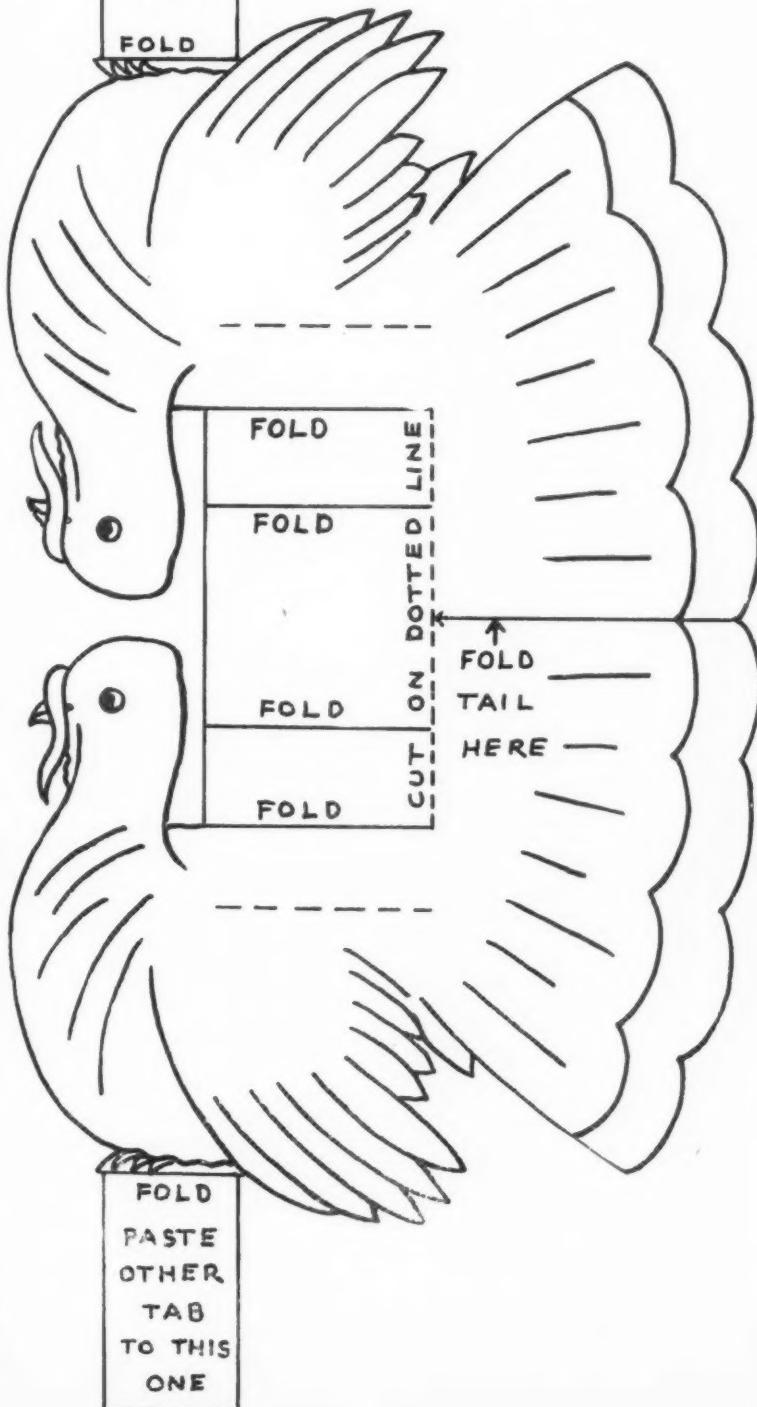
A PICTURESQUE TALE OF PROGRESS. By Olive Beaupre Miller. Chicago: The Book House for Children. 9 volumes (2,525 pp.) \$49.50.

Written primarily as recreational reading for children of grammar and high-school age, this set of books

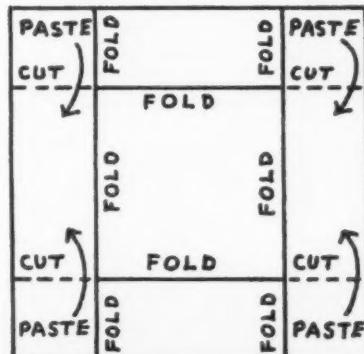
(Continued on page 47)

# Thanksgiving turkey

By Evelyn Civerolo



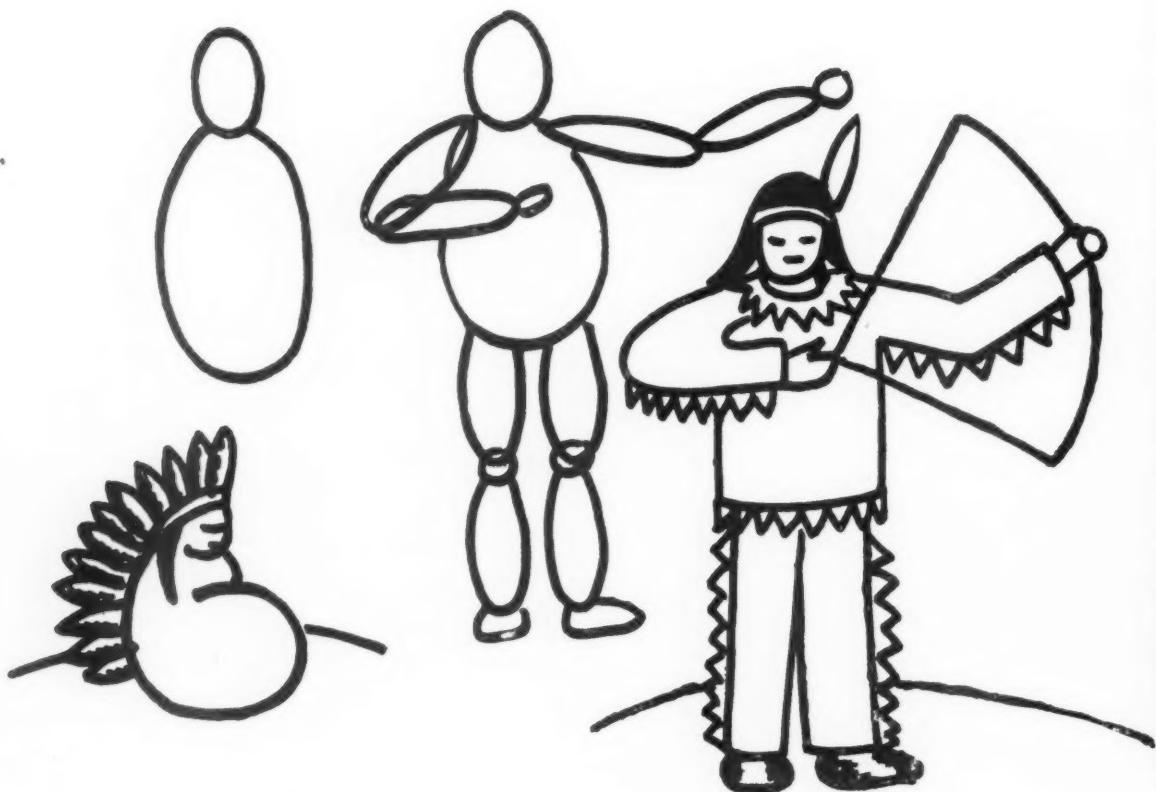
**T**HE turkey is colored the usual browns, blacks, and whites on brown construction paper. After the color work is done, cut out the turkey and the box. Paste the feet tabs together, and also the tabs on the nut box. Place the little box into the folded back of the turkey. This may be used as a place card and nut cup.



# Indian boy

The twelfth of a series of step-by-step drawings

by Dawn E. Schneider



Draw the body, make it live.  
Then a suit of doeskin give.  
Little Indian Boy will know  
How to use his hickory bow.

### **Italian Art**

*Art and Life in Italy* portrays the art of Italy as one of the activities of the Italian people in the land in which they live. Original masterpieces of painting, sculpture, and architecture are related to the social background out of which they arose, thus giving new life and meaning to units on Italy and Italian art.

The audience stands on a street of Florence before the "Gates of Paradise" by Ghiberti. They go into the Arena Chapel in Padua to see Giotto's frescoes. They see the Grand Canal of Venice as it is today and as it appears in Italian painting. The works of Michelangelo, Raphael, Botticelli, and della Robbia, as well as monuments such as the Arch of Titus, the Pantheon, St. Peter's and the Medici Palace take on new interest and meaning.

George T. Miller, chief of the art education department of the Pennsylvania Department of Public Instruction, served as educational collaborator during production of this motion picture.

*Art and Life in Italy* is available in black and white and in full color. It may be obtained for rental for your film library, or purchased from Coronet Films, Chicago 1, Illinois.



An example of Italian sculpture is studied in this scene from the new Coronet Films motion picture, "Art and Life In Italy."

### **Primitive Artists**

*Primitive Artists of Haiti*, produced by Benoit-de-Tonnancour Films, Montreal, Canada, and distributed by Encyclopaedia Britannica Films, uses full-color film to explain and interpret the techniques of primitive painting. A number of well known paintings by

such famous primitives as the late Hector Hypolite are shown, as well as this artist and many others at work on paintings, sculpture, and carving.

The film explains the renascence of Haitian art under the leadership of DeWitt Piters and the establishment of the Port-au-Prince Art Center. The close relationship between Haitian art and the practice of voodoo religion is shown to explain the prevalence of mystical themes in Haitian painting.

As a background to the entire picture there are continuous examples of native life and mores. The film is scored with native Haitian singing and drum rhythms recorded in Haiti.

*Primitive Artists of Haiti* has been awarded a special certificate of merit by Canadian Prime Minister Louis S. St. Laurent on behalf of the Canadian Film Awards. The judges commended the film for "managing a difficult theme with great sincerity, making it an interpretation and not just a travelogue." They also mentioned that it is a "very satisfying attempt to interpret other cultures and other peoples."

The film is intended for junior and senior high school art and art appreciation classes and for adult groups. It is a one-reel, full-color film and may be purchased for \$90 a print or rented from any of EBF's six rental libraries located in New York, Boston, Chicago, Atlanta, Dallas, and Pasadena. Rental charges are \$4.00 per

day for the first three days and \$1.00 per day thereafter.

### **Trip to the Zoo**

*Andy's Animal Alphabet* was produced by the New York Zoological Society for use in primary grades. Photographed in natural color by the Society's own staff photographer, this new 16mm film takes children on a guided tour through the Bronx Zoo, housing one of the world's finest collections of wild animals.

In the company of Andy, the Zoo's appealing little orang-utan, the camera visits a series of animals, some familiar and some strange, whose names begin with different letters of the alphabet. Each species is introduced by an alphabet block showing the first letter of its name, or by an artist's drawing of the animal.

Andy's encounters with the various animals—his wide-eyed awe of a bullfrog, his meeting with a skunk, his ride on the back of a giant tortoise—all add up to a sparkling series of adventures which will endear the tiny orang-utan to his young audience.

The script has been especially prepared to make it easily understood by small children.

*Andy's Animal Alphabet* is now being distributed nationally by The March of Time Forum Films. Prints are available for purchase or rental through the usual channels.

## **Using films and records**

# Two Navaho children

Directions for two Indian cut-out dolls

by Evelyn Civerolo

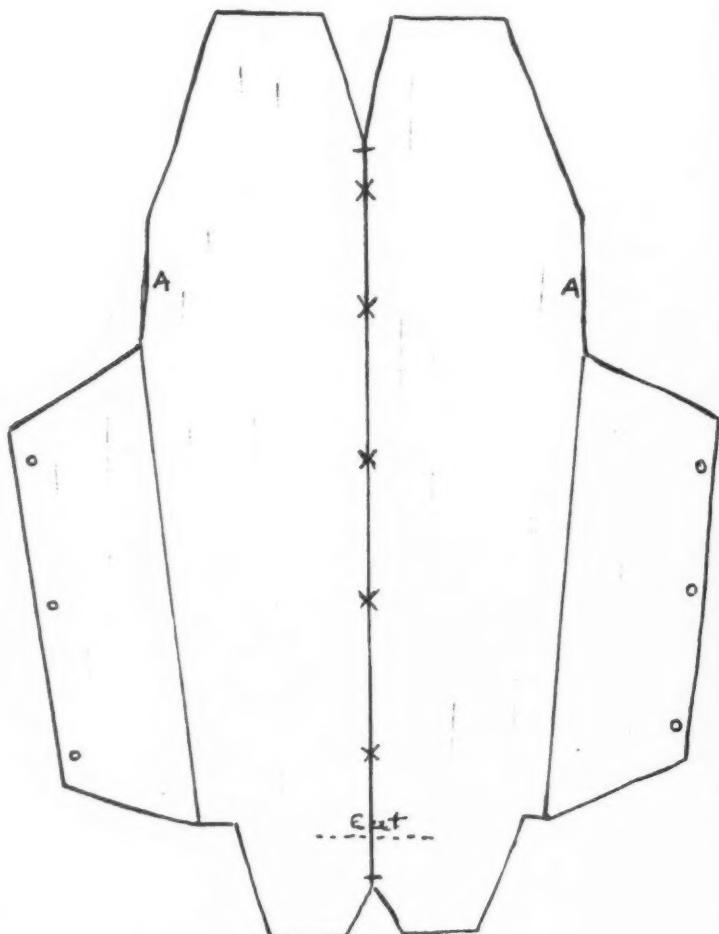
## Navaho Girl

Use the models to cut out a little Navaho girl and as many skirts as you want. Color the little girl and her skirts. Insert the tabs on the

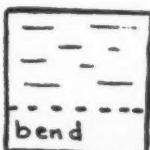
skirts into the little slits between the blouse and the skirt. Now the little Navaho has many skirts like her mother's. Color the skirts with paint or crayon.

## Navaho Baby

After the cradle has been cut out and the parts pasted to it, lace it with string and slip the little baby into her bed.



Punch holes for the small circles and lace with string. The small square table, shown in the diagram (C) below the baby, is to be slipped through the slot marked "cut," and pasted onto the back of the cradle. The strap (B) is to be pasted to the cradle at (A).



### Jack Frost Wakes *Solveig Paulson Russell*

Jack Frost yawned from his summer's nap  
And squinted his eyebrows up to his cap.  
He ate his breakfast of frosted stew  
And drank some icicle lemonade, too.  
Then down in his basement, cold and quaint,  
He mixed up a batch of frosting paint,  
And fluffed his brushes and pointed them, too,  
Just as the very best artists do!

He sharpened his fingers and reddened his nose,  
Then did a few spins on his pointed toes.  
"Now I'm ready," he said in glee.  
"So summer things, look out for me!"  
He grinned a grin, cocky and fleet.  
Then skipped outside on silent foot.  
He swished through the air and was out of sight  
As quick as darkness slips from light.

Nobody saw him, but the very next day  
The cornstalks quivered a tired way.  
And each flower stood with drooping head,  
And the maple trees were tinged with red.  
The air seemed purpled way up high  
Where southbound birds sped through the sky.  
Nobody saw him, but I heard folks say  
That they knew Jack Frost had passed that way.

## Poetry

### Redecorating *Joanna C. Miller*

The mountains are tired of dark green,  
Of light green and medium brown.  
And so they have sent for a painter.  
The finest hill painter in town.

He climbed up the mountains this morning  
And pulled down gray curtains of cloud,  
So no one may peek till he's finished.  
It simply will not be allowed.

But I'm sure that I know just the colors  
That Jack Frost, the painter, likes best.  
He'll borrow them all from the sun set  
As it fades out each day in the west.

### The Autumn Leaves *Ivy O. Eastwick*

Green and yellow,  
Gold and brown,  
The autumn leaves  
Come dancing down,  
Blown from their swaying,  
Laughing trees  
By a dancing, prancing,  
Merry young breeze.

Here they come  
Down the village street.  
Past the school children's  
Running feet!  
Here, by the streamlet!  
There, by the mill!  
The autumn leaves  
Will never stand still.

# Our Thanksgiving table

Art was correlated  
with other studies  
in this project  
for primary grades.

By Margaret Rea  
and Tressa Farris

**I**N our second grade social-studies and reading classes, we had been emphasizing the family; so, when Thanksgiving rolled around, it was suggested by the children that we picture a modern family at their Thanksgiving table instead of the usual Pilgrims and Indians.

Since our bulletin boards were long and narrow, the children thought they resembled a table top. The first step was to cover these with paper table-cloth material. Crepe paper is equally satisfactory for this purpose.

Next, there arose a lively discussion of Thanksgiving foods, new and traditional. Stories were read by the class and by the teacher, and a comparison was made of the foods available to the Pilgrims, and those available to us. We also discussed which group of foods would make better-balanced meals (our health work). Following this discussion, the children sketched on heavy paper, and colored, pictures of the foods they chose to be placed on the festive table. It is possible to cut these pictures from magazines, too, but it is sometimes difficult to find them in the correct size.

Next followed a discussion of dishes, silver, and centerpieces. Those who helped Mother set the table at home knew about such things, and the home economics department lent us several stimulating pictures of pretty dishes and good table settings. Each child decorated a small paper plate with his own design. To save time, tiny plastic knives and forks were used. At last the table was set,

and all was in readiness for the guests.

Each child selected the member of a family whom he wished to portray. By using a member of the class as a model, we demonstrated that a person seated at table shows only his head and shoulders, and that hands not in use are kept in the lap (good manners!).

Using a method described in the September, 1949, issue of JUNIOR ARTS & ACTIVITIES ("Let's Make Faces," page 18) we made our basic faces from 9 x 12-inch flesh-colored construction paper. Then came the fun. Men's suits were made from gray, blue, or brown construction paper, with white shirts, real buttons, and gay ties. Ladies bloomed in wallpaper gowns, collared with lace doilies. There appeared real beads, button earrings, artificial flowers, and even a pair of glasses, laboriously cut from cardboard and covered with tin foil. Hair was made from slit and curled construction paper, yarn, floss, and from cotton batting for Grandma and Grandma.

When the scene was finally finished, it was indeed worthy of pride. Each child had had an active part, not only in the construction activities but in the reading and conversation which preceded it. He had not only made something, but — better yet — he had helped *plan* something.

It is important to emphasize here that this project could not have been half so meaningful had there not been complete co-operation between home-room teacher and art teacher.



# Thanksgiving favors

Helen Wolfe gives instructions for making two Pilgrims and an Indian—all from lollipops.

**J**oy and gratitude are often expressed at Thanksgiving time by parties and plays at school, and dinners at home.

Candy favors always add to the fun; so let's make some of lollipops—a Pilgrim boy, a girl, and an Indian.

Use the nickel size because they are easier to handle and make a better showing.

## Materials

lollipops  
small quantities of black, white, yellow, red and orange crepe paper  
black and white construction paper  
needle and thread  
darning needle  
library paste  
a few pipe cleaners

## The Pilgrim Girl

### STEP 1

In order to give the effect of a waist top, cut a piece of black crepe paper  $4\frac{1}{2}$  by 10 inches. Let the ten-inch length run across the grain of the paper. Gather down the center the long way. Pull tight and fasten the thread. Double the paper over along the gathering so that you have a double ruffle. Put a bit of paste on the lollipop stick next to the candy.

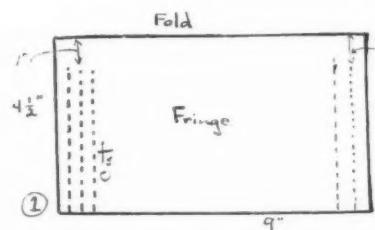
Wrap the double ruffle around the stick and stitch together several times, pressing it against the paste. Now cut off the extra thread.

### STEP 2

Fold a five-inch square of white crepe paper to form a neckerchief. Fold diagonally. Cross it in front and paste closed.

### STEP 3

We gave our little maid long yellow

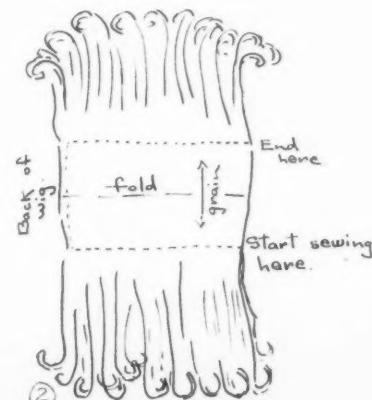


hair that curled up on the ends. To make the wig, fold a nine-inch square of crepe paper down the center against the grain of the paper (Figure 1).

Fringe evenly straight up to within an inch of the fold. Now with your scissors open, strip one blade along each strand. The strands will curl up slightly on the ends (Figure 2).

### STEP 4

As shown in Diagram 2, fasten your thread at the side and sew along the top of one set of curls to the back, across the back, and along the top of the other side. Follow the dotted line. Pull the gathering slightly and cup the paper across the top of the lollipop.



pop so that the curled sides hang down on either side of the face. Keep pulling the thread and shaping the paper until it covers the back, sides, and top of the lollipop like a wig. (See Figure 3.) Put paste inside the wig and place on the lollipop. Hold a few minutes until set.

### STEP 5

The cap is made of white crepe paper 4 inches by 5 inches. Fold back one inch of the long side to form the turned-back front. With your two thumbs, cup the paper behind this. Place this around the lollipop like a cap, and fold and tuck in the fullness at the back of the head. Keep it neat so that the back view is as finished-looking as the front.

Remove and paste into this shape. Put paste inside the cap and place it back on the head. Hold until set.

### STEP 6

The features consist of bits of paper. For the eyes, cut two tiny ( $\frac{1}{8}$ ) triangles of sky-blue paper (either crepe or construction). Cut 2 more triangles of white half the size of the first. Cut a red oval about a quarter inch long for a mouth. Do not make a nose.

Children will not find these difficult to paste if you follow this method: have several large darning needles, a small container of paste, and a little pile of triangles and ovals cut. Show them how to put a little paste on the point of the needle and touch it to one of the triangles. The triangle will cling to the needle for easy handling.

Halfway down the lollipop, close to the edge, slip the triangle eye off the needle. Have a straight edge at the top. (See Figure 3.) Pick up a white

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triangle in the same way, and paste it on top of the blue one so that the bottom points match.

Paste the red, oval mouth right above the stick, with the long axis up and down.

### The Pilgrim Boy

#### STEP 1

Same as for the girl.

#### STEP 2

Cut a collar of white construction paper (Figure 4), and paste into position over the black crepe paper.

#### STEP 3

For his wig, use black crepe paper. Follow the same steps as for the girl, except that the fringe should be as fine as possible and *not* curled.

Paste a circle of the paper over the back of the lollipop so that none of the candy shows.

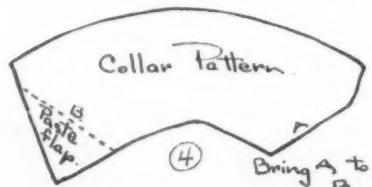
Now paste on the wig and add another fringed strip (1½ inch by 2 inches) for bangs across the front. Fringe up about three quarters of an inch. When this has set, give him a Dutch bob haircut.

#### STEP 4

Make the face as for the girl.

#### STEP 5

The hat is made of black construction paper. (See Figure 5.) Add a little tin-foil buckle in front. Put paste inside the completed hat and place on the head at a slight angle.



The hat is oval instead of round, so that the favor can be placed down flat on a table if so desired.

### The Indian

#### STEP 1

Use black crepe paper for the wig (9 inches by 9 inches). Fringe as for the girl. Gather down the *center* fold, and fasten the thread so that it measures about 2½ inches.

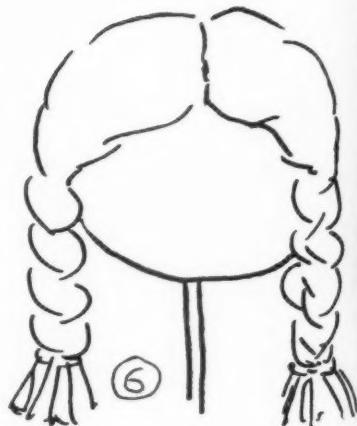
Let the gathers be a center part in the wig. Braid the fringe on each side of the part. (See Figure 6.) Cover the back of the lollipop as for the boy. Shape the wig by cupping it around the lollipop. Put paste inside and place in position. Hold till set.

#### STEP 2

Cut a red crepe-paper headband (1 inch by 5 inches), fold the long way down the center, and paste low on the forehead. Cross at the back and paste.

#### STEP 3

Double over a small piece of crepe paper and cut out a feather. Put paste



on a pipe cleaner and lay it in the center of one of the pieces. Now cover the entire piece and lay the second piece on top. (See Figure 7.)

The cleaner will extend out at the bottom of the feather and can be trimmed to the length desired. We allowed about an inch and then covered it with black crepe paper. Make a bright orange one and a yellow one, and stick them under the headband in the back.

(Continued on page 48)

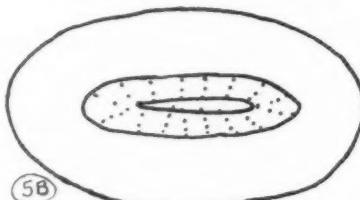
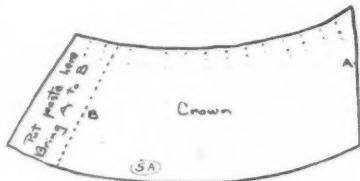
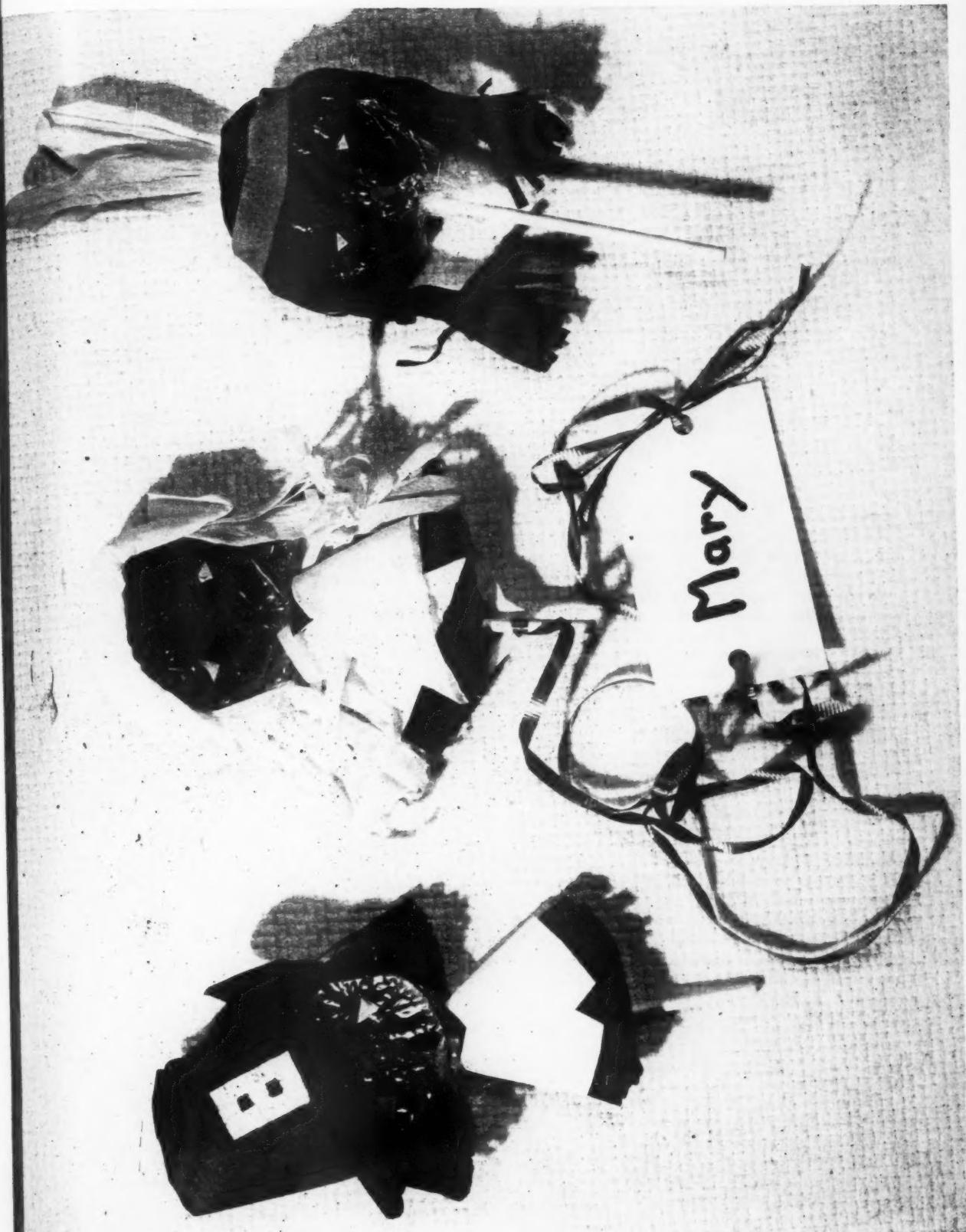


Figure 5A shows how to make the crown. Cut along the dotted lines at the top and fold down pasting flaps. Figure 5B shows how to make the brim. Cut along the dotted lines in the center and fold up pasting flaps. Figure 5C shows how to make a top for the crown. Cover with paste and lay on top of the folded up pasting flaps (5B).



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# Teaching tactics

## Spool Dolls

Discarded spools of sewing cotton, strung together on heavy cord and gaily painted, make charming little dolls with variety such as only children's active imaginations can provide.

Use one large spool for the body, similar spools in odd numbers for the arms, and spools in graduated sizes for the legs.

Twist large knots to form hands and feet, and make a tassel to top the head.

*Harry J. Miller  
Philadelphia, Pa.*

## Cut-paper Indians

A large Indian-head is an interesting cut-paper activity.

Cut the girl's face from brown wrapping paper. Paste on eyes, nose, and mouth cut from colored paper. Cut out long, black braids and a decorated headband. If possible, paint a chicken feather to be pasted

to the back of the head for a realistic touch.

For an additional project, cut out the face of an Indian warrior to go with the Indian maiden.

*Opal Hoagland  
Madison, Nebraska*

## Pencil Case

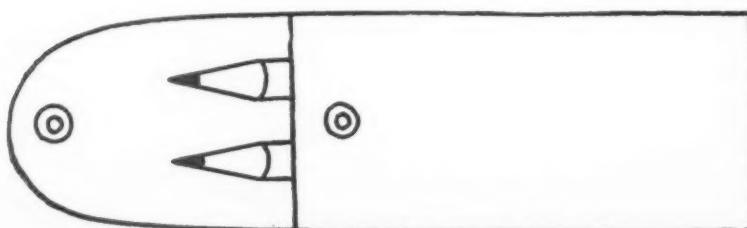
From scraps of leather obtainable at any shoe-supply store, or from discarded pocketbooks and handbags, cut two pieces wide enough and long enough for two or three pencils to slip in and out easily, allowing for seams.

Cut one strip two inches longer than the other.

With thread or trimming, sew the pieces together on three sides with a cross-stitch. Thread of contrasting colors looks attractive.

Fold over the two-inch flap and fasten with a snap. You now have a useful pencil case.

*Harry J. Miller  
Philadelphia, Pa.*





Three of the pictures. Top: Vikings of the North. Middle: Balboa Views the Pacific. Bottom: La Salle Plants Cross at the Mouth of the Mississippi.

# History movies

History facts can't be dry when they are learned this way.

By Barbara C. Allred

In our school, the fifth-grade social studies subject is the history of the United States. In its history, our country has gone through five great stages. First, it was discovered by Columbus and others. Second, it was colonized by men like Captain John Smith and the Pilgrims. Third, the American nation was organized out of thirteen colonies, with George Washington as its leader and the Betsy Ross flag its symbol. Fourth, it grew until it stretched from the Atlantic to the Pacific. And fifth, during the Civil War, it was preserved as a Union by Abraham Lincoln.

At the beginning of the year we planned to make a picture-show depicting the five stages mentioned above. The first film was titled "The Old World Finds the New." I will explain how we carried on this part of our activity.

As we studied each man of importance who came to America to explore, we made a large frieze on the board. We made ten pictures, showing in order the men who came from the Old World, and pictures showing what they did here. Several children worked together on one picture, some doing background and others doing figures, etc. They had lessons on perspective, color, cos-

(Continued on page 48)

# Making a periscope

Your science class will enjoy this experiment  
when they are learning about light.

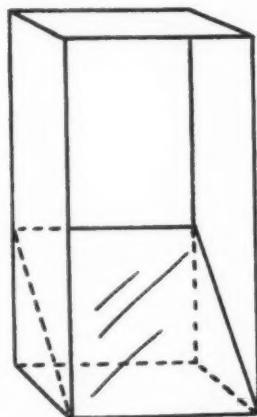
By Robert LeRoy Spence



**B**y using this instrument, one can see over fences and around corners without being detected. The construction is simple and the materials are easy to find.

The materials needed are a cheese box; small tacks; a coping saw; wire brads; model-airplane cement or liquid glue; and two ladies' purse mirrors, or scraps of mirror and a glass cutter.

First remove the cover of the cheese box and place a mirror in it at a 45-degree angle, so that it is possible to see the top of the box when it is held at eye level. Fasten the mirror by gluing the edges and tacking wire brads in place. (See figure.)



Now replace the cover, first cutting a two-inch opening at the bottom of the box with the coping saw. Turn the box around, and, on the opposite end cut another two-inch opening and fasten the second mirror at a 45-degree angle parallel to the first. The two mirrors will now form a periscope. (See figure at left.)

The uses of the periscope are numerous. Try it when that post gets in the way at a ball game, or when people eight feet tall obstruct the view at a parade.

# Fingerpainting

By Maribeth L. Murphy

**T**HE very best part of finger-painting is that you don't have to be an artist; you don't even have to know how to draw a straight line!

No brushes, crayons, or pencils are necessary. Your hands, with their ten fingers and fingernails, are all you need, and a big sheet of glazed paper approximately 14 inches by 20 inches. Soft, absorbent paper such as typewriter paper or newsprint is not suitable. Commercial fingerpainting paper may be purchased in the art supply stores, or you may use a good grade of shelf paper, or heavy white wrapping paper.

You may buy commercial finger-paint in jars all the way from the half-ounce size up to the gallon size, or you can make your own paint very easily. Here is the recipe:

1/3 cup laundry starch  
1/2 cup cold water

Dissolve starch in water, and stir in:

1 1/2 cups boiling water, and  
1/2 cup soap flakes

Cook slowly until the mixture is creamy and thick, then divide into six portions in separate jars. Add one teaspoonful of a different powdered color (dry tempera) to each jar, and mix well. The basic colors are black, brown, red, blue, green, and yellow.

You will need a broad, smooth working place, such as a table or large desk. Cover it with newspapers, oilcloth, or a sheet of linoleum. To protect your clothing you should wear a cover-all apron. Roll up your sleeves, take off rings and bracelets, and you are ready to start.

First, slide the sheet of paper

through clear water, and hold it up by a corner to let the excess water drip off. Spread it smoothly on the work table, and be sure there are no air bubbles underneath. If there are, lift an edge and smooth the bubbles toward it with your hand until all have been worked out. Dip up a big spoonful of the paint mixture and put it on the paper. Spread it over the surface with your hands, working out any lumps that it may have.

Now you are ready to experiment! Make circles with one finger, with five fingers, with both hands; wipe them out with the palm of your hand. Make little patting motions on the paper with the tips of your fingers, the palm of your hand, the side of your little finger. Try a few short strokes with the back tips of your fingernails. It doesn't really matter what you do now. Just get the feel of the thick paint on the paper. If you like, add more paint; or, if the medium seems too dry, sprinkle a few drops of water onto the paper.

Chances are that, before you know it, a design will emerge. It does not have to be a picture or a perfect pattern. If you do not like it, smooth it out and start again. If it pleases you, which is really the only rule in finger painting, lift the paper carefully and spread it out on newspapers to dry. Never leave it on the work surface, for the paint which has run over the edges may cause it to stick and be spoiled.

Wash the paint off your hands, and wipe up the excess paint from the table with a clean, wet cloth in preparation for your next painting.

If you experiment, you can develop any number of interesting strokes of your own; however, there are a few standard techniques from which you can make your own variations. Vertical or horizontal movements of the whole hand, as well as sweeping circular strokes, make interesting backgrounds. A stroke of the hand across the paper, leaving a streak of white paper showing through, often gives the effect of the horizon line.

Tree trunks may be made with slightly jerky up-strokes of the finger, curving out into the branches. Use a separate stroke for each branch. Foliage effects may be achieved by patting motions of the fleshy parts of the hand or fingers.

(Continued on page 44)



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19: Catalog of courses offered by the Hill and Canyon School of the Arts. Hill and Canyon School of the Arts.

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# An Indian pot

Either commercial clay or the backyard variety can be used in this terracotta ware. By James F. Bent.

**M**AKING clay objects with a mold is comparatively easy. Almost anything will serve as a mold. Remember that a good mold should hold water, and its sides should curve outward. A molded object cannot be removed in one piece from a container with a narrow neck, or sides curving inward to a small mouth.

The method of making pottery without a mold dates back to ancient Egypt and Babylonia. The American Indians became quite skillful at it, and so can you.

The first thing one needs is a lump of clean, stiff clay about the size of two doubled fists. Often this can be dug up from the back yard. Yellow clay is preferable to blue in that it has a clearer, more even color after firing.

However, if the family objects to holes in the garden, or if there is no clay in the vicinity, one can usually buy all that's needed for a few cents. Such clay is better for the beginner because it is easier to work and freer of impurities than natural varieties.

The clay should be worked with water until it is soft, but not too wet. If it is back-yard clay, all stones, lumps of dirt, small sticks, and straws must be picked out.

Roll the clay out on a smooth board until it is a flat pancake about the thickness of a pencil. With a knife, divide this pancake into strips about a foot long and as wide as they are thick.

Keep fingers wet by frequently dipping them in water. Carefully coil one of the strips around and around like a jelly roll. Close up any openings between the coils by rubbing a little water over the surface. Add

more strips gradually, lifting the outer edge until a saucer about three inches in diameter has been built up. Let the saucer harden, or set in a warm, dry place away from direct heat. This will prevent the pot from collapsing of its own weight at a later stage.

After an hour, wet the rim and add more strips, coiling them as before, until the bowl is four inches across and three inches high. Again, allow the work to harden.

Finish out the shape of the pot by adding more coils, drawing in the rim a little to make a thick lip. While the nearly finished bowl is hardening, make a mixture of clay and water about the consistency of cream, and rub it over the pot inside and out for a smooth, even finish.

Until the clay hardens, it can be made into any sort of an object. For an ash tray, indent the rim of the saucer to hold a cigaret, cigar, or pipe; for a flower pot, punch a drainage hole in the bottom. If the pot is to be decorated, do it now so that the figures or design will set with the clay. Use the point of a knife for this purpose, being careful not to cut too deeply. Do not paint the pot until it has dried thoroughly. Otherwise, the paint will crack.

The process of drying the pot must be done carefully. This is particularly important with natural clay, which cracks easily if given too much heat too suddenly. In summer, put the pot in a shaded place. In winter, keep it in the house away from radiators.

After two or three days, the pot can safely be given more heat. Put the bowl in the oven of the kitchen

stove and bake it for several hours. If commercial clay was used, the pot should be completely dried and ready for the finishing touch of paint. However, if it was made from natural clay, the pot should now be placed in the hottest part of a fire and left there overnight. The firing is the most difficult part of the job; for, if the pot is taken from the fire while it is still hot, it may fall to pieces when cold air strikes it. When the fire is completely dead, brush away the ashes and lift the pot out carefully.

Now you will have a real terra cotta Indian pot that will not only be useful for years, but will also give you pleasure in knowing that you made it yourself!

### Bookbinding

(Continued from page 10)

paper carefully on the surface, allow it to remain a moment, then remove the paper and lay it flat to dry. (4) One may also use small particles of colored crayons shaved from discarded bits. Sprinkle these over the surface of heavy wrapping paper and place a newspaper on top. Press with a hot iron. (5) Block-printed or stenciled papers and coarse-textured cloth may be used for both front or end pieces.

Wooden boards make attractive covers which may be used as albums or scrap books. Cut thin three-ply or basswood boards to the required size for covers. Then cut the front cover again, as shown in the illustration, to provide for greater ease in bending. Fasten these two pieces of the front cover together by means of small brass hinges or by a lacing of leather thongs. Shellac or varnish both front and back covers. Stain or a coat of burnt sienna may be rubbed into the surface of the wood before varnishing to secure still another effect. Add decorations to the cover by burning on a design, painting it on with enamels, or appliquing it with felt or cork. Assemble inside sheets and cover, punch holes, and join with leather thongs.

A cardboard cover for a notebook may be easily decorated. From medium-weight cardboard cut out patterns for a design, or the forms of initials and glue them into position

on the notebook cover. Then cover the entire outside surface of the notebook with paste and lay on a sheet of crepe paper which is at least three inches longer and wider than the cover. Smooth it on. Then, with the fingers, very carefully push the paper here and there to give an uneven leather-like effect. Care must be taken, for the paper tears very easily while

moist with paste.

If you would like your name or monogram in longhand on the cover, use a piece of string. Spread a portion of the cover with mucilage. Lay one end of the string on the mucilage at the beginning of the first letter and continue to write with the string to form the remaining letters. Then follow the pasting method previously

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described in covering with paper.

To bring the design or letters into relief, press along its edges with a crochet hook or teaspoon.

Now reverse the notebook, miter the corners of the crepe paper, and paste down. Cut two end papers and mount, leaving two ring slots.

The accordion-type book is often used to mount pictures and snapshots, and proves an original and easily made gift. Cut twenty-five pieces of rather stiff paper. Bind them together with bookbinder's tape. Cut two stiff cardboard or wooden covers slightly larger than the inside pages. Paste the first and last section of the accordion pages to the covers, decorate, and your book is finished.

## Editorial

(Continued from page 1)

ite book character should make it a festive occasion.

We hope that your pupils will remember Book Week and what it stands for long after it is past. And we hope that many will form a long-enduring friendship with books.

## Preventing boredom

(Continued from page 18)

hibits of people doing all sorts of things, from playing baseball to making war. Some have boats of many kinds. Several girls painted many old-fashioned people, which they had studied about when reading about old-fashioned trains. Any child who wishes may have his own exhibit.

Children do not make progress in any art without interest on the part of teacher, parent, or both. There is nothing indifferent about the expression on Nancy's face in Illustration 4.

We have not mentioned the sisters of these children. All of the illustrations shown here were made in school. Each child has an older sister who likes to draw horses. Mary and Nancy are more advanced than their sisters were at the same age. We often find that younger sisters and brothers of artistic children learn much from the older children. On the other hand, it often happens that the younger ones become discouraged because their efforts look cruder to them.

## Lettering

(Continued from page 8)

ideas there were in the world. This, in turn, necessitated an alphabet with greater possibilities than those engendered in drawing a picture.

The picture-alphabets had gradually undergone a simplification whereby the pictures were reduced to mere symbols or strokes representing objects or thoughts. It was here that man coupled the bright idea of using natural symbols to express language sounds with helpful pictographs.

If we examine early Egyptian alphabets which were contemporary with hieroglyphics, we find that the idea of speech is conveyed by drawing a picture of the lips. This later became the Egyptian letter *R*. Perhaps this name was suggested to the ancients because it was necessary to part the lips and place them in the position shown to pronounce the letter *R*. The same might be said of the *O*, which requires a round mouth. The transition from pictograph to the phonetic alphabet was a slow one.

(To be concluded in December)

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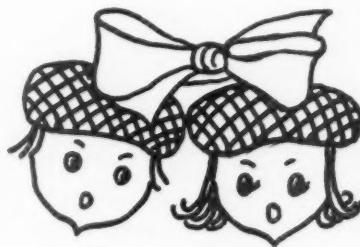
By Imogene Knight

REMOVE hats and glue a fringe of yellow, black, or brown wool or crepe paper for hair. Make 2 holes in the hat and fasten a small wire in them to hang it by, or fasten a small screw eye in it. Glue hat back on. Paint the hat and

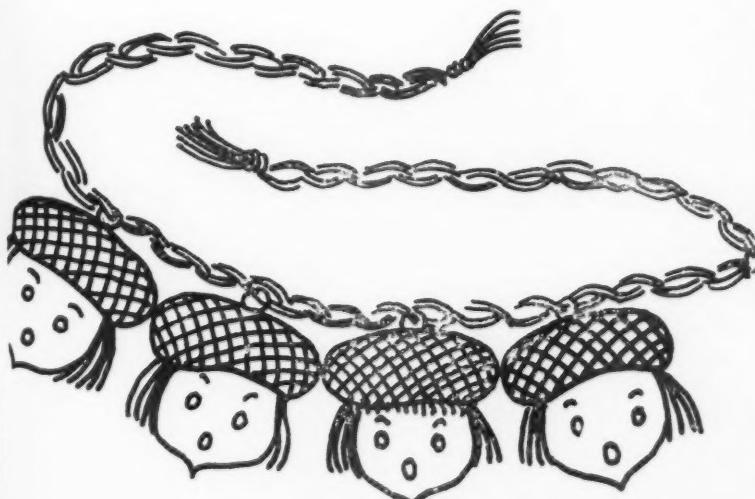
the face. Shellac the entire acorn.

When dry, tie a bow through the top of the acorn and fasten a small safety pin in it.

Braid colored wool, fastening the acorns as you braid. Make tassels on the ends.



Bracelet or necklace. A boy and a girl fastened together for a pin.



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# Leaf art

These projects can make nature study more interesting. By Helen Thomas Chick

**T**EACHERS sometimes find nature teaching difficult. Many boys and girls are not interested in nature study because they have not learned to see the beauty in nature that surrounds them. However, if this subject is correlated with art, a gratifying change is soon apparent to the teacher and the children.

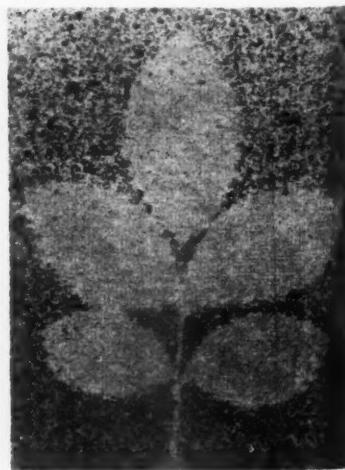
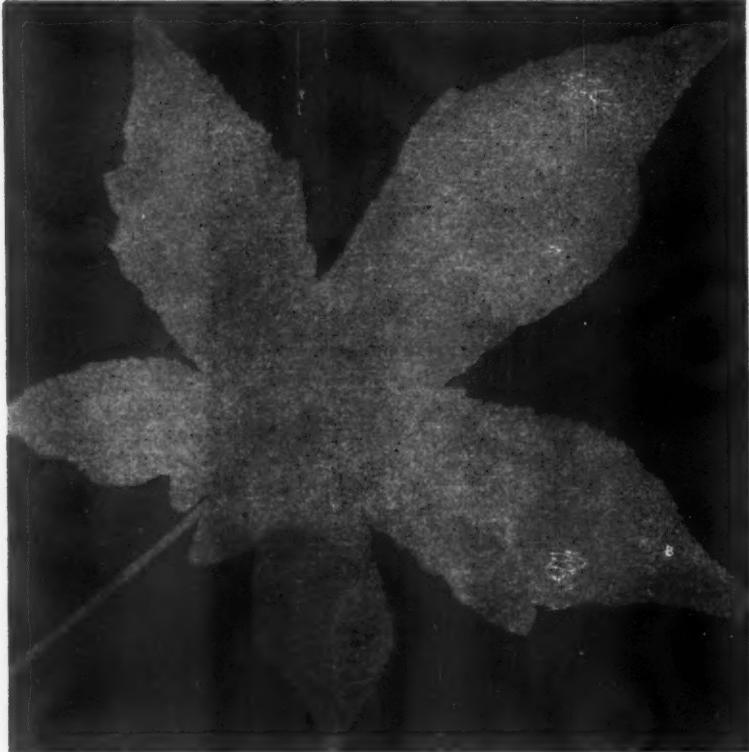
When units of work on trees are undertaken, children usually show more interest in the shape of leaves than they do in the shape of trees or the texture or color of the bark. An excellent approach, as a beginning, is to make a collection of leaves while on field trips in the Spring or in the Fall. Other features about the tree can be studied later.

Some art activities would include the following:

1. Tracing leaf shapes. This is merely drawing an outline of the leaf.
2. Pressing leaves. This is done by placing the leaf between thick layers of newspaper for several days; then removing and mounting them.
3. Making leaf prints. This is done by applying printer's ink to the back of the leaf with a brayer and pressing the leaf firmly on paper.
4. Making spatter prints. Place the leaf flat on the paper (a few pins will hold the leaf in place) and with a stiff toothbrush and a stick or piece of screen wire spatter tiny drops over the paper. A spatter gun may be used if it is available.



5. Making blueprints by placing leaves on pieces of blueprint paper and exposing the paper to the sun. Place the paper on a piece of glass, put the leaf on top of the paper, place another piece of glass on this, and expose for three minutes. Remove from the sunlight and place the blueprint in water until it reverses in color.



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## Charcoal techniques

(Continued from page 12)

and dark in a picture. Children in the elementary grades often lack a feeling for gradations of light and dark in their art work.

And charcoal, like every other medium, provides its own opportunities for experimentation. The child or adult may get surprising effects when he first tries charcoal. It is a medium that will provide exceptional variety of expression in art work in school and in the home.

## Interesting lessons

(Continued from page 17)

The basic form might be cut out of cardboard and mounted on a base so that it can stand upright. Costumes can then be fastened on them in the fashion of the paper dolls which girls like so well.

One might make costume plates on 12" x 15" bogus paper. About three inches up from the bottom, draw a double line a quarter of an inch across. Above this draw your costumed figure. Outline figure and base lines with lettering pen and color with vivid hues. Choosing the predominant color in the costume, fill in the area between the two base lines. Do not fill in any of the surrounding gray area.

Colorful costumed figures of the more dramatic types may be drawn on small wooden plaques, perhaps 4" x 8". Use only your brightest-colored crayons, adding touches of black to heighten their effectiveness. Give the whole a coat of orange shellac, and bore two holes in the top of the board through which you can tie twine to serve as a means of hanging the plaque. A pair of these plaques, showing the male and female costumes, makes an interesting wall decoration.

## Patriotic Motifs

All sorts of patriotic motifs may be designed in class. This gives boys and girls with a passion for geometric accuracy an opportunity for exercising their peculiar talents. Suggest that shields, pennants, banners, or simply circular forms be created.

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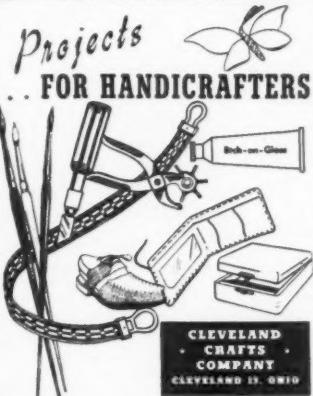
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Or try your hand at creating an alphabet with patriotic emblems or colors. Perhaps the wide down stroke of each letter will offer a suitable space in which to introduce red, white, and blue stripes, or a row of white stars on a blue background. This project may be used in the creation of patriotic posters, if desired.

## Garden Furnishings

Design garden furnishings, walls, trellises, gates, fountains and the like. First paint a garden scene for the background. On this paste your trellises or other details.

## Cartoons

Don't forget cartoons when planning your work for the year. Cartoons have a very definite place in the modern scene, and as such should not be barred from our elementary art courses. Someday, let the class use strips of paper folded into equal sections. In each square, draw pictures to show continuous action, such as is found in the comic strips. Don't forget, in teaching this lesson, however, that good cartooning involves exactly the same basic principles as are found in all other types of art-work.

It is well to give some rote lessons on the use of lines to show varying emotions and characteristics, and to introduce several ways to draw eyes, noses, mouths, hair, etc., in cartoon style.

## Building Decorations

Instead of making Christmas gifts, why not allow one of the upper-grade art classes to have complete charge of decorating the halls and offices of the building for that season! They will love it, and the possibilities for such a project are unlimited.

## Antique Water Colors

Make small water-color designs. Outline them with a lettering pen. Shellac them and mount on notebook or program covers, or use as decorations for invitations.

## Decorated Portfolios

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## Talking shop

(Continued from page 2)

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## Finger painting

(Continued from page 33)

Ocean waves may be a waving sweep of the hand across the page; clouds may be an irregular spot of paper wiped clean of paint.

Depth and distance will take care of themselves, if you remember this important rule: always make the background and the faraway things first, and work from the top of the paper toward the bottom.

At first, use a single color for each painting. When you know your own technique better, try adding new colors, either blending them in on top of the background color, or wiping clean a portion of the paper to add a bit of new color—perhaps blue for a clear, sparkling lake.

There are many uses for your finished paintings. First, press them on the wrong side with a hot iron after they have dried, to smooth the water wrinkles. Then try using them for book covers, lamp shades, wrapping paper, or fold them for greeting cards, gift folders, etc. Especially attractive ones may be sprayed with clear shellac and framed. You may want to try fingerpainting on surfaces other than paper, such as cork, cardboard, or wood.

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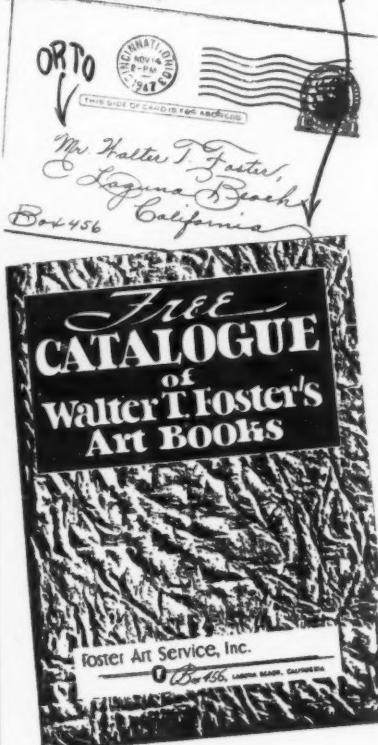
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## Simple color mixer

(Continued from page 7)

through both at the same time. Put the blue one down and pick up the red. Show them that red and yellow make orange. Put the yellow one down and take the blue again, showing them that blue and red make violet.

Keep the color-mixer in a box in your science corner for your pupils to play with. For a method of mixing color that is neat, failure-proof and readily available, you need a color-mixer.

## Timely teacher's aids

(Continued from page 35)

such perfect relation to each other that young children can assemble them into many objects familiar to their experience. Each of these large flat blocks is drilled at scientifically determined intervals, so that when steel fasteners are inserted they engage other shapes accurately to form a variety of objects. In the 12-page pamphlet which we will send are described some of the objects which may be created through the use of these blocks. The Invention Sales Company publishes the pamphlet.

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(Continued on page 46)

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## Book shelf

(Continued from page 20)

covers a span of more than 100,000 years, from the Early Stone Age to the discovery of the Mississippi River.

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First published in 1935 as an eight-volume set with an index in the back of each volume, the set has been recently revised. It has also been improved by the addition of a cross-index volume.

**ADVENTURES WITH THE GIANTS.** By Catharine F. Sellew. Illustrated by Steele Savage. Boston: Little, Brown and Company. 131 pp. \$2.50

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**MAKE WAY FOR THE BRAVE.** By Merritt Parmelee Allen. Decorations by Kreigh Collins. New York: Longmans, Green and Co. 236pp. \$2.50.

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aries, adventurers, and desperadoes. There is authentic background, good characterization, and interesting plot spiced with Mr. Allen's usual humor and style.

**THIS BOY CODY.** By Leon Wilson. Illustrations by Ursula Koering. New York: Franklin Watts, Inc. 235pp. \$2.50.

Children in the middle grades, and older ones, too, will laugh gleefully at this story of Cody, a Tennessee mountain boy. Their pleasure will be increased by the illustrations, which are as full of fun as the text. A high-school freshman whose opinion we respect says, "If your library gets some new books this fall, make sure that *This Boy Cody* is among them."

## Progress folders

(Continued from page 9)

each of these diagonal halves, cut designs until you have one that pleases you. Use this as a pattern.

Step III. Lay the pattern in each corner of the front of the folder, back about  $\frac{1}{2}$ " from the edge. (See Fig. 1.) Draw around it with pencil and carefully cut away the design shape. Now place the second folded sheet inside the first. This will show through the cut design.

Step IV. Put paste around the edge  $\frac{1}{2}$ " in, and paste the lining into place.

Step V. If you wish to have a pocket in the folder for smaller papers, instead of pasting the entire lining in cut it in half on the fold. Paste the lining for the front half of the folder in place around the edge and down the center fold.

On the other half section of the lining along what was the fold, cut away a portion (see Fig. 2) so that a designed edge is formed back about 2" from the center of the folder. Now paste this second half of the lining in place. Paste the top, bottom, and side but not the long center side which you have just cut. This forms a pocket between the lining and the outside of the folder.

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